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VIOLA DA GAMBA SOCIETY OF AMERICA, INC.

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EDITORIAL

Whither?

A few years ago, when the film version of Quo Vadis was enormously popular, without, however, making Sienkiewicz a household word, a high school girl offered, as the translation of the title, "Whither goest we?" This I take for my text, leaving my more erudite readers to straighten out the syntax.

This editorial was due about the Ides of March, but because of my firm adherence to the principle of never putting off until tomorrow what I can put off until the day after, I find myself fashioning it in September, properly the seventh month, but now the ninth, thanks to a Latinist comparable to my high school girl.

The delay has given me something to talk about. Our sixth conclave has come and gone, pleasantly enough, with playing and listening and study, surrounded by the warm hospitality of the Glenss and the many and various courtesies of the Maryland Inn. The attendance was smaller than usual, for one reason and another. Our good friends and sometime instructors Barbara Mueser, Peter Farrell, Marjorie Bram, and Carol Rowan were in Europe; some other regulars were absent and sorely missed. But Elizabeth Cowling, Gerhart Niemeyer, and Editha Neumann were back, and the urbane wisdom and perennial energy of Verne Swan cheered us all.

The teachers, Karl and Editha Neumann and Gordon Kinney were stimulating and illuminating. Karl was in his best fettle at the banquet, and was playing throughout with the grace and musicality that set him apart from the other fine players I know.

Many ideas were brought up and discussed. Should we move the conclave to the Midwest? Probably not, for logistic reasons. Should we make the conclave a genuine workshop, living in tents and being arduous about the viola da gamba for a couple of weeks? Possibly, although there are a number of ongoing opportunities for the arduous. Should we encourage regional or local conclaves? I think so, although I find it possible to commute from Fairfax to Annapolis, making music at one end of the fifty miles and feeding my cats, Thornbush and Brown Bramble, Son of Thornbush, at the other. I use to know a black cat named Trenchmouth, but that is another story.

The idea of regional meetings is attractive, if for no other reason than to be able to play music in five and six parts. There is a fine group of players on the West Coast; another in South Bend. I leave to the local chambers of commerce the joys of extolling the suitability of such centers as Boskydell, Illinois, Gnawbone, Indiana, Smackover, Arkansas, and Worm's Foot, Wyoming. All you need is a place -- hotel, college building, church, or large home, some one (we will not willingly share Eloise Glenn) to organize a bit, and a few players who want to spend a few days conclaving. Pick up a lutenist, a keyboard player, a violinist, and a recorder or two to swell the numbers and to make available the Dowland Lachry-mae and the wonderful trio sonata literature of the baroque. Have at it, if it pleases you.

Faithfully,

Wendell Margrave

TOBIAS HUME'S FIRST PART OF AYRES (1605)

by

William V. Sullivan

Chapter I: Importance of Hume's Music*

Captain Tobias Hume was an English composer of the early seventeenth century. His music, however, receives no mention in the sources from this period. For any estimation of his compositions one must turn to the studies of modern authorities.

Modern assessments, however, are either non-committal or contradictory. Gerald Hayes, for example, says only that Hume's music is "solidly grounded."¹ In a similar vein, Jeffrey Pulver describes Hume as a composer of "music of some worth."² Peter Warlock ventures a step further by crediting Hume with "one of the most perfect melodies ever penned by an Englishman,"³ but goes on to say that much of his music is of only moderate interest. More enthusiastic is John Gibbon who, referring specifically to Hume's vocal music, says, "While his output was small, it was, none the less, fired with genius."⁴ Morrison Boyd on the other hand regards

¹Gerald R. Hayes, Musical Instruments and Their Music 1500-1750, (London, 1930), II, 129n.

²Jeffrey Pulver, A Biographical Dictionary of Old English Music, (London, 1927), p. 248.

³Peter Warlock, The English Ayre, (London, 1926), p. 84. The melody is that of Hume's song 'Fain would I change that note' which the Oxford Companion to Music, 9th ed., p. 496, suggests is the most frequently heard of Hume's works. The text of this song has also been considered worthy enough to appear in anthologies of poetry (Warlock, op. cit., p. 84).

⁴John M. Gibbon, Melody and the Lyric from Chaucer to the Cavaliers, (New York, 1964), p. 98.

*This is the first chapter of a thesis accepted by the University of Hawaii in partial fulfillment of a Masters Degree. It is expected that other chapters of this thesis will be published sequentially in succeeding volumes of the Journal until the entire paper has been printed.

Hume's music as frankly "unimportant."⁵

This writer, in reviewing the above cited works developed the impression that the actual music itself has been obscured by the fact that Hume was a man of unusual character and of a curious turn of mind. The tone of his writing, for instance, is always contentious; many of the titles of his pieces, such as 'Tinkeldum Twinkeldum', 'Tickell Tickell', 'An English Frenchman', etc., are quaint, if not eccentric, to the modern reader; and his music contains many unusual directions for expression or interpretation, such as 'Play this pashenat (sic) after every straine', 'Drum this with the backe of your Bow', and the like. As a result of these purely external features, his music tends to be regarded merely as a curiosity.

Another factor is that the music is written almost entirely in tablature, a form of notation which does not permit an easy viewing of the actual music itself, even by one who reads this type of notation readily.

That Hume's music is of importance, however, is evidenced by the fact that a representative sampling can be found in modern publications. His instrumental music, for example, is generously represented by twelve pieces in the section of Jacobean Consort Music containing nineteen examples of lyra-viol music,⁶ and his vocal music is represented in both English Ayres Elizabethan and Jacobean⁷ and An Elizabethan Song Book.⁸ These publications demonstrate that Hume's contributions must be taken into consideration in any complete account of the vocal, and more especially the instrumental music of his time.

⁵ Morrison C. Boyd, Elizabethan Music and Musical Criticism, 2nd ed., (Philadelphia, 1962), p. 128.

⁶ Thurston Dart and William Coates, eds., Jacobean Consort Music (Musica Britannica IX; London, 1955) contains 8 solo pieces for lyra-viol, 1 piece for treble viol and lyra-viol, 2 pieces for two lyra-viols and bass viol, and 1 piece for treble viol, two lyra-viols and bass viol to illustrate the variety of his music.

⁷ Peter Warlock and Philip Wilson, eds., English Ayres Elizabethan and Jacobean, (London, 1927), III, 3: 'Tobacco', and IV, 5: 'Fain would I change that note'.

⁸ Noah Greenberg, W. H. Auden and Chester Kallman, eds., An Elizabethan Song Book, (New York, 1955), p. 154: 'Tobacco' and p. 158: 'Fain would I change that note'.

One of the important areas of instrumental composition in England throughout the seventeenth century, and one peculiar to that century, was music for the lyra-viols, that is, music for the viols in tablature. It was in this area that Hume made his major contribution. The full story of lyra-viol music during this period, however, is yet to be written. This thesis attempts, in part, to fill out one small segment of that story by examining in detail a single publication by the earliest exponent of this type of music.

Scope and Limitations of the Thesis

Specifically, this thesis undertakes to give a summary account of what is known of Hume's life and works, and to give a complete description of the British Museum's copy of his first publication. By "complete description," the author means that in addition to the usual bibliographical details, the discussion will also include comments on the title-page, dedication, and so forth, pointing out those features which are of historical interest.

One of the more important tasks of this thesis, however, is to make available in modern notation a complete transcription of Hume's First Part of Ayres, which until now has been available only to a few specialists. Problems encountered in relation to the transcription are discussed in full in the Preface to Part II, but a word is in order here concerning the absence of the original tablature from the thesis. The author had originally thought of providing the tablature along with the transcription, but considerations of the length and format of the finished product indicated its omission. Problems of size and readability also prevented its inclusion as an appendix. Because a transcription without the original tablature for comparison purposes is of less value to the enquiring student, however, the author decided on the alternative solution of depositing a separate xeroxed copy of the original edition in the permanent collection of the Sinclair Library at the University of Hawaii where his thesis will be located.

A word of explanation is also in order concerning the inclusion of some thirty-six pieces "in pricke-song"⁹ which do not re-

⁹ A 16th- and 17th-century term for written or printed music in ordinary staff notation, Willi Apel, Harvard Dictionary of Music, (Cambridge, Mass., 1953), p. 599.

quire transcription, and therefore seem outside the limits of the thesis title. They have been retained, first of all, with the feeling that a truncated version of the work is not as valuable as a complete one; secondly, because they have many of the stylistic characteristics of the pieces in tablature; and thirdly, because the author intends to use them in his analysis.

Another of the main tasks of the thesis is to present a detailed stylistic analysis of the music. The analysis will focus primarily on those aspects which are meaningful to an understanding of the music and which give insight into Hume as a composer.

Hume's Life and Works

Very little is known of the details of Hume's life. What is known must be pieced together from his own statements about himself in his published works and from the research of William Barclay Squire contained in The Dictionary of National Biography,¹⁰ and that of Peter Warlock contained in The English Ayre.¹¹ There are also a few articles on Hume available in the important music dictionaries, but these are indebted to Squire's and Warlock's accounts for all essential information.¹²

We do not know when Hume was born and there are no definite facts about his life prior to 1605, the date of his first publication, First Part of Ayres. In the preface to this work, Hume tells us that he is, first of all, a professional soldier: "My Profession being, as my Education hath beene, Armes..." He apparently did some foreign service, for he says in a later publication that he is an "old experienced Soldier" and has "done great service in other foreign Countries..."¹³ He also appears to have been at one time a mercenary in the service of the King of Sweden.¹⁴

¹⁰ (London, 1921), X, 235.

¹¹ pp. 82-90.

¹² Nigel Fortune's article in Die Musik in Geschichte und Gegenwart, (Basel, 1957), VI, cols. 918-919 is the most substantial dictionary article on Hume. See also the articles in The Oxford Companion to Music, Pulver's A Biographical Dictionary of Old English Music, and Grove's Dictionary of Music and Musicians, 5th ed.

¹³ The True Petition of Colonel Hume (London, 1642).

¹⁴ Warlock, p. 82.

While the military arts were Hume's chief occupation, he tells us that his "idleness" was "addicted to Musicke."¹⁵ One gathers that he had a considerable amount of idle time, for he attained a certain fame as a bass viol player.¹⁶ We have already observed that his first work appeared in 1605. He published the second volume of his compositions in 1607. Together, these two works constitute Hume's total musical output.

The 1607 work contains a programmatic hunting song for a bass viol in alternation with a solo voice, which Hume proudly says at the end "was sung before two Kings, to the admiring of all brave Huntsmen." The occasion referred to was the visit of the King of Denmark to the court of James I in 1606.¹⁷ If Hume was the performer of his piece, this event would attest to his skill on the viol and would indicate that he had some access to the new Stuart court at this time.

We know that Hume could not have been established in favor at the court, however, for the dedication of the 1607 work (given here in full) makes it clear that Hume had fallen on bad times and was seeking official patronage:¹⁸

TO THE SACRED
MAIESTIE OF
QVEENE ANNE

Thrice-Royall Princes,

Since to commend Musique were but to reach the Sunne a paire of spectacles; or to extoll my own indeauors, would prooue but superfluous gyldings, since I hope they shall instantly come to the touch of your quicke discouering judgement. I will only presume in most deuoted zeale, to offer

¹⁵ "Dedication" to the First Part of Ayres.

¹⁶ Edmund S. J. Vander Straeten, History of the Violoncello, the Viol da Gamba, Their Precursors and Collateral Instruments, (London, 1915), I, 39, says that Hume was "one of the greatest English bass viol players of that era."

¹⁷ Warlock, pp. 83-84. Hume dedicated two pieces to the visiting monarch in this same work: "The King of Denmarkes delight" and "The King of Denmarkes health."

¹⁸ Underscoring mine.

vp this last hope of my labours, to your most princely acceptance, humbly imploring, that it would please your thrice-royall spirit, not to esteeme my Songs unmusicall, because my Fortune is out of tune; or to grant me little grace, because my deserts may be valued nothing: but be once pleased (Right excellent Princes) as the onely and last refuge of my long expecting hopes, to patronize and second the modest ends of the Author of these vncommon Musiques, not for any thing he yet can claime of iust merit, but for what the ample gracings of King & my excited affection to do your Ma-iesty seruice, may happily expect.

I cease to offend your delicate eare with my harsh style, and therefore kissing the ground that sustaineth your Sacred person. I euer rest

The humblest of your subjects,
Tobias Hume.

In the British Museum copy of this work there is a pathetic postscript, apparently in Hume's own handwriting: "I doe in all humylitie beseech your Maiesty that you would bee pleased to heare this Musick by mee, havinge excellent Instruments to performe itt." The Queen, however, does not seem to have taken any notice of these entreaties. The separate dedications to persons of rank, such as "The Lady of Bedfords delight," "The Lady of Sussex delight," "The Duke of Holstones delight," and so on, attached at the end of almost every piece in this same work demonstrate that Hume was leaving no stone unturned in his bid for patronage.

There is no record of what happened to Hume after 1607 and the next time we hear of him at the end of 1629, but we may gather that his lot had grown steadily worse for he enrolled as a "poor brother" in the London Charterhouse in December of that year.¹⁹ About this same time he addressed a petition to Charles I asking the king

¹⁹Squire, *op. cit.*, p. 235. Before the dissolution of the monasteries, the Charterhouse was a Carthusian monastery. In 1611, it was sold to Thomas Sutton, a soldier and Master General, who turned it into a hospital. His intention was to provide "a place of training for the work of life for the young and a place of honorable rest after the work of life is over for the old." A 17th-century account which preserves records of the food, money, and clothing al-

for leave to proceed to "Mickle Bury Land" together with what were presumably a group of mercenary soldiers:

Petition of Captain Humes... Had served in many foreign countries as captain, and also in the King of Sweden's wars. That King had now sent for him into Mickle Bury Land [Mecklenburg?]. Prays leave for himself and 120 men. If it please the King to send letters to the King of Sweden, they shall be safely delivered.²⁰

Whether there was any substances to Hume's claim that he was responding to an actual request by the Swedish monarch is uncertain. In any case, nothing came of the petition.

Twelve years later, in 1642, Hume's last publication appeared. This was in the form of another petition, but this time addressed to the Lords of Parliament.²¹ It was apparently written at an earlier date and read before the Parliament (probably by Hume himself) for the title-page says "as it was presented to the Lords assembled in the high Court of Parliament." It is essentially the begging plea of a poverty-stricken and broken man who, in his own words, is unable "to endure this misery any longer, for I want money, meat and drink and clothes..." In exchange for financial relief, Hume, who

lowances and other original documents, including Sutton's will is Samuel Herne's Domus Carthusiana: or an account of the most noble foundation of the Charterhouse near Smithfield in London, both before and since the Restoration with the life and death of Thomas Sutton Esq; the founder thereof... (London, 1677). On page 132 of Herne's book, we learn of the poor brothers (or pensioners) that "They shall not exceed the Number of Fourscore. They shall not be holden qualified and capable of the place, unless they be such as are with the Intention of the King's Letters Patents of the Foundation, namely Gentlemen by Descent, and in Poverty, Souldiers that have born Arms by Sea or Land, Merchants decayed by Pyracy or Shipwrack, or Servants in Household to the King and Queens Majesty, and none of these to be under the age of Fifty years at the time of their admission."

²⁰Calendar of State Papers, Domestic Series, of the reign of Charles I, 1629-1631, preserved in the State Paper Department of Her Majesty's Public Record Office, ed. by John Bruce, Esq., (London, 1860) CLXXIX, 431.

²¹This extraordinary document is reprinted in its entirety,

now imagined himself a "colonel," ²² offers to perform naval and military wonders in the struggle against the Irish rebels. This confused document gives clear indications that Hume's mind had seriously weakened at this time. He most probably continued to deteriorate mentally until his death three years later on Wednesday, April 16, 1645. ²³

These scanty details of Hume's personal life are all we know of him. They are enough, however, to invite speculation about his age and his personality. We know, for example, that he had to be over fifty years of age when he entered the Charterhouse in 1629. If we assume that he was seventy years at the oldest when he died some fifteen years later in 1645 (a liberal estimate for this time), this would mean that he was a fairly young man between twenty-five and thirty years of age when he published the First Part of Ayres in 1605, and that he was born sometime around 1575.

From the unhappy course of his career, one also wonders what his personality was like and how this affected his rapport with patrons and fellow muscians. Perhaps Hume's rather terse but vigorously written prefaces to the general reader offer some clue to the relationship which existed between him and the latter. One has the impression from the prefaces, for example, that Hume was a passionate, irritable, and gruff person. The whole mood of the preface in the First Part of Ayres is quite testy and even defensive. There is no way of knowing how it was generally received at the

complete with a facsimile of the title page in Warlock, pp. 86-90, and is reproduced here as Appendix A. Portions of this petition were also reprinted in the 19th century in a gentlemanly periodical entitled Notes and Queries: A Medium of Inter-Communication for Literary men, Artists, Antiquaries, Genealogists, etc., (May 7, 1859), VII, Ser. 2, 369-370. It is presented there as one of "the curiosities of literature" and the author, "Q. R. S. T." (!), comments wryly on Hume's offer to bring in "20 millions of money": "Who can say that the destinies of England might not have been changed had parliament listened to a Poore Brother of Charter House--a crown preserved--a royal head gone bloodless to the grave?"

²²In the entry for his death in the Charterhouse Register he is still called "Captain Hume," Squire, p. 235.

²³Ibid.

time, but we do not have evidence that it aroused John Dowland enough to vent anger in print. ²⁴

The brusqueness of Hume's character is not as clear in the dedicatory addresses to his patrons, because the language is, of course, more stilted and the style more affected. Some insight into his relationship with the nobility, however, can perhaps be gleaned from statements that appear in the True Petition of Colonel Hume. If this document can be trusted, one is lead to believe that Hume's utter dependence on the nobility developed into an intolerable impotency. Moreover, the very fact that he could have been aggressive enough to personally petition the Lords of Parliament and in rather straightforward language, at that, is a significant indication of his personality.

All of these remarks are purely conjectural, of course, and only represent the author's personal speculations. In the final analysis, Hume's character and his real age must remain mysterious.

Reference has already been made to Hume's other published book of music which was dedicated to Queen Anne. It remains to give some idea of what it contains. The following lengthy title of this work tells us the various instruments that were used together for an evening of chamber music in Jacobean times:

Captaine Humes Poeticall Musicke. Principally made for two Basse-Viols, yet so contriued, that it may be plaied 8. seuerall waies upon sundry Instruments with much facilitie.

- 1 The first way or musicke is for one Basse-Viole to play alone in parts, which standeth alwaies on the right side of this Booke.
- 2 The second musicke is for two Basse-Viols to play together.
- 3 The third musicke, for three Basse-Viols to play together.
- 4 The fourth musicke, for two Tenor Viols and a Basse-Viole.
- 5 The fift musicke, for two Lutes and a Basse-Viole.
- 6 The sixt musicke, for two Orpherions and a Basse-Viole.
- 7 The seventh musicke, to use the voyce to some of these

²⁴This issue is discussed in detail at later points in the Description and the Analysis portions of the thesis.

musicks, but especially to the three Basse-Viols, or to the two Orpherions with one Basse-Viole to play the ground.

- 8 The eight and last musicke, is consorting all these instruments together with the Virginals, or rather with a *winde* Instrument and the voice.

Composed by Tobias Hume Gentleman.....1607²⁵

This work contains three vocal compositions. "The Hunting Song" has already been mentioned. Of the other two, the one entitled "What greater griefe" is merely a rearrangement of the same song from the First Part of Ayres. The remaining twenty-three pieces are all instrumental ensemble works and, again, there are at least three compositions which appeared earlier in the First Part of Ayres. Two of these retain the same titles, "The Earle of Pembroke his Galliard" and "The Spirit of Gambo," but the third changes from the 1605 version, "Tickell Tickell" to "A mery conceit." Each of the ensemble pieces in this work has parts for three instruments, two of these being printed in tablature and consisting of chords, the third being for a bass viol playing only one note at a time. Since the title-page states that this music was "principally made for two Basse-Viols," this third part is presumably optional.

The title of this work, incidentally, is a very good illustration of the free substitution that was practiced in Hume's time. Bacon commented on this apparent indifference to instrumentation in his Sylva Sylvarum:

In that Musick, which we call Broken Musick, or Consort Musick; Some Consorts of Instruments are sweeter than others ... As the Irish Harp, and Base Viall agree well: The Recorder and Stringed Musick agree well: Organs and the Voice agree well, &c. But the Virginalls and the Lute; or the Welch-Harp; and the Irish-Harp; or the Voice and Pipes alone, agree not so well; But for the Melioration of Musick

²⁵ This work was reprinted by the New York Public Library in 1935, Boyd, Elizabethan Music, p. 153n. A facsimile of the title-page appears in Jacobean Consort Music, p. xxi. For information and pictures of the various instruments mentioned see Nicholas Bes-saraboff, Ancient European Musical Instruments, (Museum of Fine Arts, Boston, 1941) and Francis W. Galpin, Old English Instruments of Music: Their History and Character, 3d ed., (London, 1932).

there is yet much left (in this Point of Exquisite Consorts) to try and enquire.²⁶

Another explanation might simply be that the publishers and composers were eager to make sales no matter what instruments their potential customers played.

In addition to The True Petition, Hume's "literary" works may possibly also include the poetic texts of his songs and a Latin poem. The authorship of poetry set to music is one of the continuing problems to scholars of Hume's general period and cannot be entered upon here, except to suggest that the quality of the verses to Hume's song is not very high and betrays the hand of an amateur.²⁷ There is no direct evidence of Hume's authorship, however, and so this can only remain a guess.

The possible attribution of a Latin poem to Hume occurs in Thomas Ravenscroft's A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees (1614), a book on music theory urging the revival of the medieval time-signatures.²⁸ There are eight prefatory poems to this work, many of them by well known musicians of the day, such as Nathaniell Gyles, Thomas Campion, John Dowland, Martin Peerson, et. al. Two of the poems are in Latin, one being signed "R. LL. Theo-muso-philus" and the other "T. H." The latter consists of eight lines and is entitled "In Laudem huius opusculi."²⁹ Again, the absence of real evidence forbids any assertion that this is definitely from Hume's hand, although he does use a Latin Phrase in the preface to the First Part of Ayres.

²⁶ Cited in Hayes, Musical Instruments and Their Music, II, 111.

²⁷ See Appendix B for the texts of Hume's songs in the First Part of Ayres.

²⁸ Boyd, op. cit., p. 258.

²⁹ Boyd, ibid., p. 304n.

MUSIC FOR THE LYRA VIOL:

The Printed Sources

FRANK TRAFICANTE

The sources of music for the lyra viol reveal a valuable musical heritage which should no longer be permitted to rest in obscurity. The music which they preserve, including works by such composers as Giovanni Coperario, Alfonso Ferrabosco, William Lawes, John Jenkins and Christopher Simpson, remains virtually ignored by performers. Why should this be so at a time when the growth of interest in early music and instruments is such that related musical societies, at least in England, seem fated to witness the rise of matching counterparts in the United States?¹ It has recently been written that the 17th-century musical repertory for the lyra viol will be understood and properly evaluated only 'when there are again players competent to perform it.'² Here we have, implied, a possible answer to the question. Pianists and guitarists can easily bring their respective performing techniques to bear on music for the early keyboard and plucked string instruments. But no modern bowed instrument requires a technique quite like that necessary to play in a polyphonic or harmonic style on a fretted viol of six strings. How then shall we come to know and enjoy this music once again? Certainly not by transcribing it from the tablature into staff notation and playing it on the piano or harpsichord. The forgotten performing technique must be relearned. The instrument and music must themselves show the way. Thus, in this area of early music perhaps even more than in others it is extremely important to recreate, as far as possible, original conditions of performance—to use appropriate instruments and to play from the original tablature notation.

If lyra viol playing is to be revived and the tradition properly studied in both musical and historical context the sources will have to be published in some readily accessible form.³ Needless to say, a prerequisite to publication of the sources must be their location and tab-

- 1 In a letter dated January 1967, The Lute Society of America announced its Incorporation. The Viola da Gamba Society of America is already preparing to publish its fourth annual journal.
- 2 Ian Harwood, 'John Maynard and the XII Wonders of the World,' *The Lute Society Journal*, IV (1962), 16.
- 3 An equivalent of the Cambridge Lute Series would be useful. The printed sources would certainly be appropriate for inclusion in the new Scolar Press project and in fact a number of the early ones have been projected for this set.

ulation. The present list includes all printed seventeenth-century English sources of music in tablature for the lyra viol, which have come to my attention.⁴ In these books the lyra viol is not always specifically named as the instrument for which the tablature was intended. Robert Jones (1601) does not mention the lyra viol at all but instead calls for the bass viol 'by tableture after the leero fashion.' Tobias Hume (1605) specifies the 'Leero Viole' only for the tablature requiring a variant tuning, calling for the 'Viole De Gambo' in tablatures with the standard viol tuning.

This consistency on the basis of tuning, however, is not manifest among the sources as a whole. On the title page of the book by Thomas Ford (1607) bass viol is specified even for the tablature requiring "Liera way" tuning. None of the tablature in the book by Alfonso Ferrabosco (1609) requires standard viol tuning, yet the author called his work simply *Lessons For 1. 2. and 3. Viols*. Nevertheless, on looking into both these books, one finds many pages headed 'Lessons for the Lyra Violl.' During the second half of the century John Moss used a similar title, *Lessons for the Basse-Viole* (1671), for a book which contains only tablature and requires the use of five variants in addition to the standard viol tuning.

The small instrument which came to be known in England as the lyra viol was apparently in existence very early in the 17th century,⁵ though the 17th-century performer would surely not have hesitated to play the music on a consort bass if no lyra viol happened to be available. The important consideration is not what instrument was used to play the music but rather what are the general characteristics of the music itself.

Perhaps the most consistent characteristic concerns the notation. The music is practically always written in tablature. I know of only one source containing music in staff notation for lyra viols.⁶ Tablature is a notational system especially well suited to express the chordal, contrapuntal style, the implied polyphony, which are predominant charac-

- 4 I shall, of course, be grateful to readers who inform me of any which I might have missed.
- 5 On folio B of Tobias Hume's second book (1607) the performer is informed that, "The Viole that playeth this part [*i.e.* the bass line in staff notation] . . . must be somewhat longer than the two small Basse [*i.e.* lyra Viols which play the Tableture . . ."]
- 6 Bodleian MSS Music School D. 233, folios 99v to 102v and D. 236, folios 100v to 101v contain music in two parts by "Mr. Younge for two Lyra Violls," but written in staff notation.

teristics of lyra viol music. It is not surprising, therefore, to find that the sources contain much music for the lyra viol both alone in a solo capacity and as an instrument capable of supplying an accompaniment for the voice. Finally, an aspect of particular significance is the extensive use of variant tunings. 'Lyra viol' should be understood, then, more as a reference to musical idiom and function than to a particular instrument.

The eighteen printed books here listed divide themselves into two time groups which may be conveniently referred to as early and late. The early group begins with the book by Robert Jones (1601) and ends with that by Robert Tailour (1615). The late group begins with the first publication by John Playford to contain music for lyra viol (1651) and ends with the last edition of his book devoted entirely to the instrument (1682).⁷ Of the ten sources comprising the early group only one, by Thomas Robinson (1603), is a didactic treatise. The others are notable for their lack of instructional material, offering music for the enjoyment of players who are presumed to be proficient. In fact the authors sometimes even omitted to indicate the tunings necessary, though one wonders how it could be possible to take for granted such prerequisite information as this. Seven of the eight sources comprising the late group, on the other hand, offer instructional material to a greater or lesser degree. The one book which is essentially free of instructions is that by John Moss (1671). It is interesting to read that Moss intended his book "for the use of his scholars," who, according to the implication, would be receiving instruction at first hand.⁸ In the context of the other more or less didactic prints from the late group Moss's assurance that his book is for the use of students actively engaged in study with a teacher almost appears to be an apology for the omission of instructional material.

Another point of contrast between the two groups of books concerns the medium. Eight of the ten early books offer ensemble music for one or more lyra viols, either by themselves or with other instruments.⁹ The music in all but two books from the late group, however, is entirely

7 The lacuna between the two groups reflects a general scarcity of English music publications during the second quarter of the century. As early as 1918 (*Musical Quarterly*, IV, p. 519) Frank Kidson wrote that, "From about 1620 to the advent of John Playford as a music publisher in 1650 scarcely a music book of any description, save a few editions of the Metrical Psalms, can be referred to that interval of thirty years."

8 Preface "To his Present and Quondam SCHOLARS."

9 The two exceptions are Robinson (1603) and Corkine (1610).

for solo performance.¹⁰ It might be argued that this comparison is misleading since four of the solo prints from the late group are really not separate publications at all but merely four editions of Playford (1652, 1661, 1669, 1682). But it should be borne in mind that these are indeed different editions and not simply reprints, and the musical content of each is significantly different from that of the others. Thus Playford might easily have included some pieces for ensemble performance in the later editions had he wished to do so.

Perhaps the absence of self-instructional material in the books of the first group attests to the wider availability of teachers during the early years of the century. The large proportion of ensemble material would seem to indicate a demand for music which could occupy the talents of groups of performers. But the situation had obviously changed by the middle of the century, and clues to the nature of this change are found in the five books by Playford. In *A Musicall Banquet* (1651) Playford offered some brief instructional material but readily admitted that there were some things for the "well playing of these Lessons, which cannot be exprest but by a Teacher of the Instrument." To aid his reader in this respect Playford listed the names of eighteen "able Masters . . . For the Voyce or Viols" in the city of London.¹¹ In distinct contrast, all four editions of *Musicks Recreation* . . . (1652, 1661, 1669, 1682) contain "Directions, especially for yong beginners, who live in the Countrey, and far from any Master or Teacher." The implication is that by this time, as Playford was quick to realise, the main demand for lyra viol music no longer stemmed from the urban centre of London, which could be expected to reflect more advanced musical tastes, but from the countryside where preferences would be more conservative and teachers hard to find.

Any conclusions, drawn from information contained in the eighteen printed sources, would, of course, need to be weighed against further evidence before they could be accepted without reservation. It would be wrong to assume that the printed sources faithfully reflect, even in miniature, all aspects of lyra viol playing prevalent during the seven-

10 The exceptions are Moss (1671) and Simpson (1665 and 1678). Perhaps it should be mentioned that Mace (page 253) added to one of his pieces for solo lyra viol another "*Forc'd Part* . . . [which] may be *Play'd* upon another *Viol* . . . though [he] intended It not for any such use."

11 Henry Lawes; Charles Colman; William Webb; John Birtenshaw; George Hudson; David Mell; Thomas Bates; Stephen Bing; Thomas Maylard; Edward Colman; Captaine Cooke; Henry Farabosco; John Harding; Jeremy Savile; John Goodgroome; John Esto; William Paget; Gregory.

teenth century. On the subject of ornamentation, for instance, the books by Robinson and Mace are two of the most important, yet their meagre offerings of lyra viol music by no means suggest the broad usage revealed by the MS sources. At least three MSS contain charts or listings of ornament signs and names, one of which shows resolutions as well.¹²

The subject of tunings is also one which cannot be adequately examined solely on the basis of evidence found in the printed sources. The music which they contain calls for a total of fourteen different tunings, only five of which are found in the early books, but as many as twelve in the late group.¹³ This large number of variant tunings might well have prompted Mace to write:

And truly I believe, that the *Wit of Man* shall never *Invent Better Tunings*, either upon *Lutes*, or *Viols*, than are at this day in *Being*, and *Use*; for questionless, *All Ways* have been *Tried* to do *It*, and the *very Best* is now in *Being*; so that let none expect more *New Tunings*, than now they have, except some *Silly*, and *Inferiour Ones*, (as several I have all along seen) but they dye quickly, and follow after their *Inventors* . . .¹⁴

But if evidence from MSS is added to that from the printed sources the use of no less than forty-one tunings is proven by musical examples. And at least four of these are known to have been used at two different levels of pitch.¹⁵

The printed sources offer insight into a number of historical questions, one of which concerns the decline of the lute and the corresponding increase of interest in the viol during the seventeenth century. A connecting link between the fortunes of these two instruments has been

12 British Museum Egerton 2971; Manchester Public Library, *The Manchester Lyra Viol Tablature*; Pittsburgh, Private Library of Theodore M. Finney, *The Mansell Lyra Viol Tablature*. The Manchester MS contains resolutions.

13 The necessity to organise the large number of lyra viol tunings demands some shorthand reference. I have referred to a given tuning by a pattern of tablature letters each of which represents the interval between two adjacent strings from the highest to the lowest. Thus the code for standard viol tuning is ffeff. The five tunings called for by the music of the early books are: fefhf; ffeff; ffehf; ffhfh; and fhfhf. The twelve used in the late books are: defhf; edfhf; fdefh; fedfh; fefhf; ffede; ffedf; ffeec; ffefc; ffeff; ffehf; and fhn (for four strings only).

14 Thomas Mace, *Musick's Monument* (1676), p.200.

15 For a discussion of lyra viol tunings together with a list of sources using them see: Frank Traficante, 'Lyra Viol Tunings' in the forthcoming *Annales Musicologiques*. Volume VII.

provided by no less a personage than John Dowland. Chastising the younger generation of lutenists for what he considered to be excessive pride, Dowland wrote in the preface to *A Pilgrimes Solace* (1612):

To these men I say little, because of my loue and hope to see some deedes ensue their braue wordes, and also being that here vnder their owne noses hath beene published a Booke in defence of the Viol de Gamba, wherein not onely all other the best and principall Instruments haue been abased, but especially the Lute by name, the words, to satisfie thee Reader I haue here thought good to insert, and are as followeth: *From henceforth, the statefull Instrument Gambo Violl, shall with ease yeeld full various, and deuicefull Musicke as the Lute: for here I protest the Trinitie of Musicke, Parts, Passion, and Deuision, to be as gracefully vnited in the Gambo Viol, as in the most receiued Instrument that is, &c.* Which Imputation, methinkes, the learned sort of Musicians ought not to let passe vnanswered.

The book in question was Tobias Hume's print of 1605.¹⁶

Two things about this criticism are surprising. I refer to Dowland's un-called-for vehemence and the long time lag between the publication of Hume's statement and Dowland's response. Hume did not 'abase' the lute or even suggest that the viol is in any way a more satisfactory instrument. He merely indicated that in his opinion one could perform certain musical functions as well on a viol as on other instruments like, for instance, the lute.¹⁷ In fact, he omitted any specific mention of the

16 The passage appears in Hume on folio B2 verso:

. . . from henceforth, the statefull instrument Gambo Violl, shall with ease yeelde full various and as deuicefull Musicke as the Lute. For here I protest the Trinitie of Musicke, parts, Passion and Diuision, to be as gracefully vnited in the Gambo Violl, as in the most receiued Instrument that is . . .

17 Perhaps it would be useful to say a few words concerning the musical functions to which Hume referred. If we may assume that the term "full" is not merely the comparative "as" but was meant to stand alone, there emerges an interesting relationship between "full," "various" and "deuicefull" and Hume's "Trinitie of Musicke, parts, Passion and Diuision." The terms "full" and "parts" seem to refer to the full texture of lyra viol music in which, as in lute music, a number of polyphonic parts are maintained as far as is possible. The terms "various" and "passion" may refer to the dynamic variation, and perhaps even ornamentation in general, of which the lute and viol were capable. Robinson (*Schoole of Musicke*, 1603, folio C) wrote:

Passionate play is to runne some part of the squares in a *Treble* . . . first loud, then soft, and so in a decorum, now louder, now softer, (not in extremitie of either) but as companie of other instruments, or farnesse off giueth occasion . . .

Finally, the terms "deuicefull" and "diuision" would seem to be used in reference to the devicefulness, as it were of improvisation or of playing divisions.

lute from his second book (1607) although voicing identical sentiments in the preface.¹⁸ Dowland's reaction is clearly out of proportion to its ostensible stimulus, and furthermore, if he was really so deeply offended why should it have taken him so long to respond? Although Hume's first book was published in 1605 it was not until 1612 that Dowland published his opposition to them. Yet an edition of his *First Book of Songs or Ayres* appeared the very next year (1606) after Hume's statement, and Dowland's son Robert published two books in 1610.¹⁹ John Dowland's tardiness and the disproportionate vehemence of his attack present something of a mystery, and perhaps the outburst was motivated by something far more serious than Hume's inoffensive, seven year old statement.

An examination of evidence found in two of the printed sources of lyra viol music suggests a plausible solution. Significantly enough these two books are the first (by Robert Jones, 1601) and the last (by Robert Tailour, 1615) of the early group. Both of these contain vocal music, but quite unlike other publications of the period, they provide two parallel tablature settings of the accompaniment for each piece. One of the settings is for a plucked instrument (lute in Jones and lute or orpharion in Tailour) and the other for lyra viol. The respective positioning of the parallel tablature accompaniments in each book may have significance for our understanding of the Dowland-Hume controversy. Jones in 1601 placed the lute tablature in the position of preference immediately beneath the vocal melody, while the lyra viol tablature is found on the facing page with the bass line. Such positioning gives the lyra viol setting an appearance of second choice. In 1615, however, Tailour used quite a different arrangement. In his book it is the lyra viol tablature which occupies the position of first importance beneath the vocal melody. The tablature for the lute or orpharion, on the other hand, is usually found on the fourth page after the lyra viol setting, following even the remaining voice parts.

18 The following is found on folio G verso of the book of 1607:

... from henceforth, the statefull instrument Gambo Violl, shall with ease yield full various and deuicessull Musicke as any other instrument. For here I protest the Trinitie of Musicke, parts, Passion and Diuision, to be as gracefully united in the Gambo Violl, as in the most receiued Instrument that is . . .

19 It is true that in the preface to the reader of Robert Dowland's *A Musicall Banquet* the author, addressing possible critics, writes that he wishes "their lips such Lettuce as *Silenus Asse*, or their owne harts would desire." But such preventative defences against the possibility of criticism are a common feature of publications from the period and there is no reason to suppose that this statement was directed against Hume.

Could the contrasting formats of these two books, published fourteen years apart, be an indication of a fundamental change in the comparative popularity of the two instruments, especially as regards their suitability for the accompaniment of vocal music? And could it have been precisely such an increase in the popularity of the lyra viol at the expense of the lute which finally drove John Dowland in 1612 to speak out not against Tobias Hume, but rather against an irreversible trend of the times? One recalls that Dowland's exhortation was aimed at the younger generation of lutenists as though he held their small deeds in spite of "braue wordes" to be responsible for the decline of the lute. It should become possible to answer these and other important questions with increasing assurance when scholars give more attention to information offered by the sources of music for the lyra viol.

The following list is arranged in chronological order. The short-title entry numbers have been given to facilitate the location of extant copies.²⁰

* * * * *

1. Jones, Robert. *THE SECOND BOOKE OF SONGS AND AYRES, Set out to the Lute, the base Violl the playne way, or the Base by tableture after the leero fashion*. Printed by P.S. for Mathew Selman by the assent of Thomas Morley, and are to be sold at the Inner temple gate, 1601. [S.T.C. 14733]

Tuning: fefhf.

This is apparently the earliest printed book containing tablature for the lyra viol. The author claimed to be the first (in an English print?) to use the note symbols of staff notation as duration signs for tablature. The lyra viol music is in the form of alternative versions of the lute accompaniments to the songs. I know of only one other book which contains such parallel accompaniment settings (see No. 10). These settings offer insight into specific differences between the musical idiom of the lute and that of the lyra viol.

Reference: E. H. Fellowes, *The English School of Lutenist Song-Writers*, Second Series, vol. V. (The lyra viol settings were omitted from this edition.)

- 20 A. W. Pollard and G. R. Redgrave (comp.), *A Short-Title Catalogue of Books Printed in England, Scotland, and Ireland and of English Books Printed abroad 1475—1640*. London: The Bibliographical Society, 1926. Donald Wing (comp.), *Short-Title Catalogue of Books Printed in England, Scotland, Wales, and British America and of English Books Printed in other Countries 1641—1700*. New York: Columbia University Press, 1945—51.

2. Robinson, Thomas. *THE SCHOOLE OF MVSICKE: WHEREIN IS TAUGHT, THE PERFECT METHOD, OF TRVE FINGERING of the Lute, Pandora, Orpharion, and Viol de Gamba; with most infallible generall rules, both easie and delightfull. Also, a method, how you may be your owne instructor for Prick-song, by the help of your Lute, without any other teacher: with lessons of all sorts, for your further and better instruction.* London: Printed by Tho. Este, for Simon Waterson, dwelling at the signe of the Crowne in Paules Church-yard, 1603. [S.T.C. 21128]

Tuning: ffeff.

The words "Heere endeth the Tabliture for the Lute" appear on folio Mij verso; nevertheless, the music on folio Oij recto and verso is also for lute, and the folios between contain the tablature for viol. The lyra viol tablature is, throughout, nothing more than duplications of single melodic lines which appear directly above in staff notation. There is no attempt to simulate polyphony. The purpose of these settings is merely to exemplify melody in corresponding staff notation and tablature in order that the reader, using the preceding instructions in lute playing and in singing, might "verie easilie attaine to play vpon the Viol de Gambo, either by Tabliture or by pricksong notes." (folio Cij verso). Just the reverse of this technique was Simpson's use, in his *Compendium*, of viol tablature to aid the student who in learning to sing needed an instrument which he could use to check intonation (See No. 18).

Robinson's book offers little by way of music for the lyra viol. It is, nevertheless, valuable as an early source of information concerning ornamentation expressly intended for use on the viol as well as the lute.

References: Janet Dodge, 'Ornamentation as Indicated by Signs in Lute Tablatures,' *Sammelbände der Internationalen Musikgesellschaft*, IX (1908), 318. O. Kinkeldey, 'Thomas Robinson's School of Musicke,' *Bulletin of the American Musicological Society*, (1936). William Sherman Casey, *Printed English Lute Instruction Books 1568—1610*, Unpublished Ph.D. dissertation, University of Michigan, 1960. (The Casey is essentially a study of the book by Robinson complete with facsimile.)

3. Hume, Tobias. *THE FIRST PART of Ayres, French, Pollish, and others together, some in Tabliture, and some in Pricke-Song: With Pauines, Galliards, and Almains for the Viole De Gambo alone, and other Musically Conceites for two Base Viols, expressing fue partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an Inuention for two to play vpon one Viole.* London: Printed by Iohn Windet, dwelling at the Signe of the Crosse Keyes at Fowles Wharfe, 1605. [S.T.C. 13958]

Tunings: fefhf; ffeff; ffehf.

With this title Hume offered his public various musical items to be played in seven different ways: (1) instrumental ayres and dances, some in tablature and some in staff notation, for the viola da gamba alone; 'other Musically Conceites' (or 'lessons' as they are called within the book) in tablature for (2) two bass viols; (3) two 'leero' viols; (4) one lyra viol and two treble viols (or two lyra viols and one treble viol); (5) the lyra viol alone; (6) songs to be sung to the accompaniment (in tablature) of the viol with the lute "or better with the Viole alone"; and (7) 'an Inuention [in tablature] for two to play vpon one Viole.'

One can see that Hume made a sharp distinction between bass viol and lyra viol. It was noted above that the distinction is based on tuning. The term bass viol was used whenever standard viol tuning was required, regardless of whether the music was in tablature or staff notation. Some pieces for viol require a common variant (ffefh) of the standard tuning. The change necessary to achieve this is usually indicated by the direction, "The lowest string must be tuned double cee fa ut." All the music for which lyra viol was specified is in tablature and requires fefhf tuning.

Hume wrote that the songs are to be sung "to the Viole, with the Lute, or better with the Viole alone." At first sight this statement would seem to support Dowland's allegation that Hume abused the dignity of the lute. In fact this is not the case. It is important to note that these songs have not been provided with a bass line in staff notation as was usual for the lute song settings of this period. There is only the worded vocal line with the accompaniment in tablature. Therefore, if the lute were used it would have simply doubled the very same part played by the viol. One can see why Hume said it would be better just to use the viol alone to accompany the songs. It was not to disparage the lute, but simply because the accompaniment, which was arranged for the bass viol (i.e. using only adjacent strings for chords), is not idiomatic for the lute.

Hume makes interesting use of plucking techniques in this publication. Also, piece number 10 on folio D2 verso is one of two early examples of the use of *col legno* technique ("Drum this with the backe of your Bow"), both of which occur in music for the lyra viol. The other example appears on page 68 of Trinity College, Dublin MS D.1.21 (The Ballet Tablature).

References: Frederick Keel (arr.), *Elizabethan Love-Songs*, London, Boosey & Co. vol. I [1901], vol. II [1913]. (Volume I contains a facsimile of Hume's song 'Fain would I change' together with Keel's arrangement of the piece in staff notation.) Peter Warlock and Philip Wilson, *English Ayres Elizabethan and Jacobean*, London, Oxford University Press, 1927—1931. (Contains two pieces in transcription.) Ernst H. Meyer, *English Chamber Music*, London, Lawrence & Wishart, 1946. Thurston Dart and William Coates, *Jacobean Consort Music*, (Musica Britannica, IX), London, 1955. (Contains seven pieces in transcription.) J. M. Richards, *A Study of Music for Bass Viol Written in England in the Seventeenth Century*, Unpublished B.Litt. thesis, Oxford University, 1960—61. (Discusses the music in staff notation.) Gordon J. Kinney, *The Musical Literature for Unaccompanied Violoncello*, Unpublished Ph.D. dissertation, Florida State University, 1962. (Discusses, on p. 128, the pieces published in *Jacobean Consort Music*.) Nathalie Dolmetsch, *The Viola Da Gamba*, London, Hinrichsen Edition, 1962.

4. Hume, Tobias, *CAPTAIN HVME'S Poeticall Musicke, Principally made for two Basse-Viols, yet so contriued, that it may be plaied 8. seuerall waies vpon sundry Instruments with much facilitie. 1 The first way or musicke is for one Bass-Viole to play*

alone in parts, which standeth alwaies on the right side of this Booke. 2 The second musicke is for two Basse-Viols to play together. 3 The third musicke, for three Basse-Viols to play together. 4 The fourth musicke, for two Tenor Viols and a Basse-Viole. 5 The fift musicke, for two Lutes and a Basse-Viole. 6 The sixt musicke, for two Orpherions and a Basse-Viole. 7 The seuenth musicke, to vse the voyce to some of these musicks, but especially to the three Basse-Viols, or to the two Orpherions with one Basse-Viole to play the ground. 8 The eight and last musicke, is consorting all these Instruments together with the Virginals, or rather with a winde Instrument and the voice. London: Printed by Iohn Windet, 1607. [S.T.C. 13957]

Tunings: ffeff; ffeffh.

Just as in his first book, Hume here also directs sometimes that the bottom string is to be a major second lower than usual by saying "You must set the lower string double see fa ut." But since the music in this book calls for tenor viol pitches, the player would not be tuning a D string down to C but a G string down to F.

The last piece is a programmatic hunting song in staff notation with short sections in tablature where the composer wanted to write chordally.

It is interesting to note that on the title page Hume makes a distinction between the bass viol (i.e. lyra viol) and the tenor viol which he offers as an alternative instrument. This would seem to indicate that, despite their relative closeness in size, the lyra viol offered a tone quality which was sufficiently characteristic to warrant the distinction.

References: Meyer, *English Chamber Music*, London, 1946. (Dates Hume's book (on p. 136) incorrectly as 1609.) Dart and Coates, *Jacobean Consort Music*, London, 1955. (Contains three pieces in transcription.)

5. Ford, Thomas. *MVSICKE OF SVNDRIE KINDES*, Set forth in two Bookes. THE FIRST WHEREOF ARE, Aries for 4. Voices to the Lute, Orphorion, or Basse-Viol, with a Dialogue for two Voices, and two Basse-Viols in parts, tunde the Lute way. THE SECOND ARE Pauens, Galiards, Almaines, Toies, ligges, Thumpes and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serue to play alone, very easie to be performde. London: Imprinted . . . by Iohn Windet at the Assignes of William Barley and are to be sold by Iohn Browne in Saint Dunstons churchyard in Fleetstreet, 1607. [P & R 11166]

Tunings: fefhf; ffeff.

The dialogue for two voices and two "Basse Viols in parts" (i.e. playing in a polyphonic style from tablature) was thought by Fellowes to fall "far below the other songs in artistic value" (*English School of Lutenist Song Writers* vol. III.

preface) and was not included in his edition of lute songs (appropriately enough). This opinion was perhaps based on a misunderstanding of the leanness of lyra viol settings as compared with those for the lute. It is clear from the preface of his edition of Jones's *Second Booke* that Fellowes thought the viol tablature there was for lute.

We see from Ford's title page that many of the duets have been composed in such a way that one of the two parts is self-sufficient and may be performed by a soloist. (See also the title page of No. 4 above; "The first Way or Musicke".) These parts are identified by the phrase "This part to be plaide alone" or "To play alone." Among the dances and other pieces is a somewhat conservative set of variations on the tune 'Cate of Bardie'. More highly developed pieces in this genre for the lyra viol are to be found in the two later books by William Corkine (1610 and 1612).

References: Meyer, *English Chamber Music*, London, 1946. Dart and Coates, *Jacobean Consort Music*, London, 1955. (Contains two pieces in transcription.)

6. Ferrabosco, Alfonso. *LESSONS FOR 1. 2. and 3. Viols*. London: Printed by Thomas Snodham, for Iohn Browne, and are to be sould at his shop in Saint Dunstones Church-yard in Fleetstreet, 1609. [P & R 10828]

Tunings: fefhf; fffhf; fhfhf.

The simplicity of Ferrabosco's title page is striking in comparison with those of the foregoing and following works. This brevity of verbal style is reflected in his dedication as well.

The musical pieces for one viol appear first. They have been composed in groups of two related dance movements, usually based upon the same thematic material. Each begins with either an Allmaine, Galliard or Pavin and is followed by a Coranto. The works for two and three viols follow; and there are finally three Preludes for one viol.

Ferrabosco's publication seems to be the earliest printed book devoted entirely to instrumental music for the lyra viol.

References: Meyer, *English Chamber Music*, London, 1946. Dart and Coates, *Jacobean Consort Music*, London, 1955. (Contains four pieces in transcription.) Raymond Vaught, *The Fancies of Alfonso Ferrabosco II*, Unpublished Ph.D. dissertation, Stanford University, 1959.

7. Corkine, William. *AYRES, TO SING AND PLAY TO THE LVTE AND BASSE VIOLL*. With Pauins, Galiards, Almaines, and Corantos for the Lyra VIOLL. London: Printed by W. Stansby for Iohn Browne, and are to be sold at his Shop in Saint Dunstanes Church-yard in Fleete-streete, 1610. [P & R 5768]

Tuning: fffhf.

It has already been mentioned above that this book contrasts with others of the early group in that the twelve lyra viol settings are all for a solo instrument. Two of the pieces are variations on popular grounds: the others are dances.

Reference: Dart and Coates, *Jacobean Consort Music*, London, 1955. (Contains two pieces in transcription.)

8. Maynard, John (Lutenist at the most famous Schoole of St. Julians in Hartfordshire). *THE XII. WONDERS OF THE WORLD. Set and composed for the Violl de Gambo, the Lute, and the Voyce to Sing the Verse, all three ioyntly, and none seuerall: also Lessons for the Lute and Base Violl to play alone: with some Lessons to play Lyra-wayes alone, or if you will, to fill vp the parts, with another Violl set Lute-way.* London: Printed by Thomas Snodham for Iohn Browne, and are to be solde at his Shop in Saint Dunstones Church-yard in Fleetstreete, 1611. [P & R 17749]

Tunings: fefhf; fhfh.

The seven pieces for lyra viol and bass viol offered by Maynard are unusual in that they consist entirely of Pavins. All the pieces, except XXII, show the three-part structure of repeated phrases usually characteristic of this dance form. The term Pavin does not appear with the music of XXII, as it does with the others; but all the pieces are so designated in the table of contents, found at the end of the book.

References: Meyer, *English Chamber Music*, London, 1946. Ian Harwood, 'John Maynard and The XII Wonders of the World,' *The Lute Society Journal*, IV (1962), pp. 7—16. (Does not discuss the lyra viol music but offers valuable biographical information and is all the more important, since Maynard's book was excluded from *The English School of Lutenist Song Writers*.)

9. Corkine, William. *THE SECOND BOOKE OF AYRES, Some, to Sing and Play to the Base-Violl alone: Others, to be sung to the Lute and Base Violl. With new Corantoes, Pauins, Almaines; as also diuers new Descants vpon old Grounds, set to the Lyra-Violl.* London: Printed for M.L. I.B. and T.S. Assigned by W. Barley, 1612. [P & R 5769]

Tunings: fhfh; fhfh.

Corkine does not bother to mention on the title page the single 'Lesson for two Lyra Violls' which is found among the other pieces, all for solo performance. He does, on the other hand, point out the variation settings. His second book represents the high point of printed divisions for the lyra viol. These 'new Descants vpon old Grounds' include such important items as 'Walsingham' and the only extant contemporary source for 'Come live with me and be my love'. References: Meyer, *English Chamber Music*, London, 1946. Dart and Coates, *Jacobean Consort Music*, London, 1955. (Contains 2 pieces in transcription.)

10. Tailovr, Robert. *SACRED HYMNS. CONSISTING OF FIFTI SELECT PSALMS OF DAVID and others, Paraphrastically turned into English Verse. And by ROBERT TAILOVR, set to be sung in Five parts, as also to the Viole, and Lute or Orph-arion. Published for the vse of such as delight in the exercise*

of MVSIC in hir original honour. London: Printed by Thomas Snodham, by the assignment of the Company of Stationers. 1615. [P & R 21723]

Tunings: ffeff; ffeffh.

Tailour's is the only printed book of sacred music calling for the lyra viol. It was suggested above that this document offers prime evidence for the trend to which Harwood referred when he wrote that the lyra viol "was a serious rival to the lute in England at the beginning of the 17th century." (*Lute Society Journal*, IV (1962), 16.)

Reference: Verna L. Moore, 'Psalmes, Teares, and Broken Music,' *Bulletin of the John Rylands Library*, XLVI, No. 2 (March, 1964), pp. 411—428.

11. [Playford, John.] *A Muscicall Banquet, Set forth in three choice Varieties of MVSICK. The first Part presents you with Excellent new Lessons for the Lira Viol, set to severall New Tunings. The second a Collection of New and Choyce Allmans, Corants, and Sarabands for one Treble and Basse Viol, composed by Mr. William Lawes, and other Excellent Authours. The third Part containes New and Choyce Catches or Rounds for three or foure Voyces. To which is added some few Rules and Directions for such as learne to sing, or to play on the Viol.* London: Printed by T.H. for John Benson, and John Playford, and are to be sold at their Shops in Dunstons Church-Yard, and in the Inner Temple, neare the Church Doore, 1651. [W 2489]

Tunings: defhf; edfhf; fefhf.

12. Playford, John. *Musicks Recreation: ON THE LYRA VIOL. Being a choice Collection of New and Excellent Lessons for the Lyra Viol, both easie and delight-full for all yong Practitioners. To which is added some few plain Directions as a Guide for Beginners.* London: Printed for John Playford, and are to be sold at his Shop in the Inner Temple, 1652. [W 2494]

Tunings: defhf; edfhf; fdefh; fedfh; fefhf; fhn.

13. Playford, John. *Musicks Recreation ON The VIOL, Lyra-way. Being A Collection of New LESSONS Lyra-way. To which is added a PREFACE, Containing some brief Rules and Instructions for young Practitioners.* London: Printed by W.G. for J. Playford and are to be sold at his Shop in the Temple, 1661. [W 2495]

Tunings: defhf; edfhf; fdefh; fedfh; fhn.

14. Playford, John. *Musicks Recreation ON The VIOL, Lyra-way. Being a new Collection of LESSONS Lyra-way. To which is added a PREFACE, Containing some Brief Rules and Instructions for young Practitioners.* London: Printed by W. Godbid, for John Playford, and are to be Sold at his Shop in the Temple, 1669. [W 2496]

Tunings: defhf; edfh; fdefh; fedfh.

15. Playford, John. *Musick's Recreation ON The VIOL, Lyra-way: Being a choice Collection of LESSONS Lyra-way, To which is added a PREFACE, Containing some Brief Rules and Instructions for young Practitioners. The Second Edition [?], Enlarged with Additional New LESSONS.* London: Printed by A.G. and J.P. for J. Playford, and are to be Sold at his Shop near the Temple Church, 1682. [W 2497]

Tunings: defhf; edfh.

The chronology of the printed books has been interrupted by the inclusion at this point, of the 1682 edition. The purpose has been to group together for comparison all five of Playford's publications containing music for the lyra viol. Frank Kidson (*Musical Quarterly*, IV, 1918) recognised that *A Musicall Banquet* was the forerunner of the later lyra viol books by Playford. We may assume that this is the implication of the statement by Playford (1652 edition, folio A3) that the book of 1652 is a "Reprint" of an earlier one.

In all five editions there are about 300 different pieces calling for a total of six tunings. Of pieces found only in one edition 1651 has 3; 1652 has 27; 1661 has 39; 1669 has 57; and 1682 has 54. The remaining pieces appear in sixteen different combinations of the five editions. Only 14 seem to be shared by all.

The following names of musicians appear with the music in these books:

- | | |
|-------------------------|-----------------------------|
| 1. Mr. Aylward | 10. Mr. Simon Ives, Junior |
| 2. Mr. Banister | 11. Mr. John Jenkins |
| 3. Mr. Thomas Bates | 12. Mr. William Lawes |
| 4. Dr. Charles Coleman | 13. Mr. John Lillie |
| 5. Mr. John Esto | 14. Mr. John Mosse |
| 6. Mr. Goter [Gaultier] | 15. Mr. Will. Paget |
| 7. Mr. William Gregory | 16. Mr. Christopher Simpson |
| 8. Mr. George Hudson | 17. Mr. John Withie |
| 9. Mr. Simon Ives | 18. Mr. William Young |

On the whole, this music does not compare in quality with that published during the first half of the century. The pieces are short pleasant tunes, nothing more or less.

The names of various personages prominent in English political history are found throughout these pages. Playford's royalist sentiments are much in evidence in this connection, from the first edition to the last. A piece appearing only in the edition of 1651 is called *P[rince] Ruperts March*. Two pieces appearing only in 1682 are *Now the Fight's done* and *Let Oliver now be forgotten*.

References: Frank Kidson, 'John Playford and 17th-Century Music Publishing', *Musical Quarterly*, IV (1918), pp. 516—534. Frank Kidson, "Lyra Viol,"

Grove's Dictionary, III (3rd ed., 1927), 259. A facsimile of about two-thirds of the 1682 edition was published in 1960 by Hinrichsen Edition Ltd., London, with a historical introduction by Nathalie Dolmetsch. This must be used with caution, however, since the fact of its incompleteness has, unfortunately, been concealed. In the British Museum copy of the original, at the bottom of page 56 (i.e. the last page of the facsimile), one finds the words: "The End of the First Part." In the 'facsimile' these words do not appear! The remaining part of the original (from pages 57 to 88) contains a further 40 pieces, about 19 of which do not appear in the earlier editions.

16. Moss, John. *LESSONS FOR THE BASSE-VIOL ON The Common-Tuning, and many other New-Tunings: CONTAINING, Allmans, Corants, Sarabands, Jigg Allmans; in all the usual Keys of the Scale of MUSICK; together with a Thorough-Bass. Composed By JOHN MOSS, for the Use of his SCHOLARS.* London: Printed by W. Godbid for the Author, and are to be Sold by John Playford near the Church in the Temple, 1671. [Not in Wing]

Tunings: ffe[e]; ffe[d]; ffeec; ffe[c]; ffeff; ffe[h].

This publication appeared in two volumes. The first contains the lyra viol part, while the second contains the "Thorough-Bass."

Since no entry for these books appears in the *Wing Short Title Catalogue*, it might be useful to say something about the extant sources. In addition to a copy once belonging to Alb. Cohn of Berlin, Eitner (*Quellen-Lexikon*, vol. 7 (1902), p. 80) refers to a copy in the Biblioteca Nazionale Centrale in Florence. *Grove's Dictionary* (vol. V (5th ed., 1954), p. 910) indicates that there are "copies at Florence and Rowe Library, Cambridge." Volume X of *Grove's Dictionary*, which was partly intended to correct the errors of the previous nine, adjusts this information (p. 311) to read: "copies in the Paris Bibl. Nat. and the Rowe . . ."

The present state of affairs may be summarized as follows. There is no longer a copy in Florence, but there is a copy in Paris, which is part of the collections of the Bibliothèque du Conservatoire (Res. 860). While it is not incorrect to say that it is "in the Paris Bibl. Nat.", the more precise designation greatly reduces the problem of tracking down this rare item.

The Rowe Library copy (No. 100 F Locked Case) is incomplete, consisting only of pages 11—105 of volume I. It is interesting nevertheless, because it contains numerous handwritten corrections of the tablature.

Reference: J. M. Richards, 'A Study of Music for Bass Viol Written in England in the Seventeenth Century,' Unpublished B.Litt. thesis, Oxford University, 1960—61, pp. 56—57.

17. Mace, Thomas. *Musick's Monument; OR, A REMEMBRANCE Of the Best Practical Musick, Both DIVINE, and CIVIL, that has ever been known, to have been in the World. Divided into Three Parts. The First PART, Shews a Necessity of Singing Psalms Well, in Parochial Churches, or not to Sing at all . . . The Second PART, Treats of the Noble Lute, (the Best of*

Instruments) now made Easie . . . In the Third PART, The Generous Viol, in Its Rightest Vse, is Treated upon . . . By Tho. Mace, one of the Clerks of Trinity Colledge, in the University of Cambridge. London: Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be Sold by Himself, at His House in Cambridge, and by John Carr, at His Shop at the Middle-Temple Gate in Fleetstreet, 1676. [W 120]

Tunings: defhf; ffeff; ffeffh.

It may be thought, I am so great a Lover of . . . [the lute], that I make Light Esteem of any other Instrument, besides; which Truly I do not; but Love the Viol in a very High Degree; yea close unto the Lute: And have done much more, and made very many more Good and Able Proficients upon It, than ever I have done upon the Lute.

And this I shall presume to say, That if I Excel in Either, it is most certainly upon the Viol. [p. 231].

With these words Mace opened the section of his book which is devoted specifically to the viol. On the basis of the instructions and musical examples, all in tablature, which follow we may justly conclude that his claim to excellence applied particularly to the lyra viol. Harp Sharp tuning (defhf) is used in addition to Viol Way (ffeff and ffeffh).

Richards (see references below) has suggested that Mace offered instructions in lyra viol tablature in order to remedy its omission by Christopher Simpson from his well-known *The Division-Violist* of 1659. This proposition would seem to be supported when Mace informs his readers that he will "Exemplifie something, which . . . Mr Christopher Simpson . . . has not done in the General . . ." [p. 247] (But see the annotations to No. 18. below) One notes further his suggestion that the student should undertake the study of tablature only after having mastered the rules of staff notation [p. 247]. Perhaps Mace considered that the special problems of the lyra viol demanded a thorough previous grounding in other forms of viol playing. In any case, Mace's promise (p. 264) to publish another book containing pieces for viol using five different tunings (and obviously, therefore, in tablature) makes it safe to assume that he claimed the lyra viol as a special interest.

It is regrettable that this promise was never fulfilled, as there are only three pieces for the lyra viol in *Musick's Monument*, and only the first can be played properly by following the instructions given. To play the second piece one must first lower the bottom string of the viol from D to C, but the reader is not informed of this. The tablature of the third piece requires Harp Sharp tuning, just as Mace instructs, but unfortunately the tuning chart given is for Harp Flat!

These discrepancies no doubt missed the proofreader's eye. Another error which was caught apparently after printing had begun is very interesting from the bibliographical point of view. On page 250 of the copy of *Musick's Monument* which was used to make the published facsimile, the chart for Viol Way bears the title 'Viol-Play'. Yet many original copies which I have examined in Great Britain and the United States show the title in its correct form as 'Viol-Way'. References: Janet Dodge, 'Ornamentation as Indicated by Signs in Lute Tablatures,' *Sammelbände der Internationalen Musikgesellschaft*, IX (1908), 318. Henry Watson, 'Thomas Mace, the Man; the Book; and the Instruments,' *Proceedings of the Musical Association*, XXXV (1909), 87. Donald Gill, 'The Lute and Musick's Monument,' *The Galpin Society Journal*, III (1950), 9—11.

(Takes a negative point of view toward Mace.) Maurice Winton Riley, *The Teaching of Bowed Instruments from 1511 to 1756*, Unpublished Ph.D. dissertation, University of Michigan, 1954, pp. 170—179. Facsimile published by Editions du Centre National de la Recherche Scientifique, Paris, 1958. In the preface to the facsimile Jean Jacquot promised to publish a monograph on Mace and his book. M. Jacquot recently informed me that this is very near to completion and will include not only transcriptions of the music in *Musick's Monument*, but also of that ascribed to Mace in Cambridge University Library manuscript Dd. 6.48(F). J. M. Richards, *A Study of Music for Bass Viol Written in England in the Seventeenth Century*, Unpublished B.Litt. thesis, Oxford University, 1960—61, pp. 57—60. Gordon J. Kinney, *The Musical Literature for Unaccompanied Violoncello*. Unpublished Ph.D. dissertation, Florida State University, 1962, pp. 125—129.

18. Simpson, Christopher. *A COMPENDIUM OF Practical Musick IN FIVE PARTS. Teaching, by a New, and easie Method, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurative Descant. 5. The Contrivance of Canon. Together with LESSONS for VIOLS, &c. The Third Editio. by CHRISTOPHER SIMPSON. PSAL. cxlix. Cantate Domino Canticum novum. Laus ejus in Ecclesia Sanctorum*. London: Printed by M.C. for Henry Brome, at the Gun near the West-end of St. Pauls, 1678. [W 3811]

Tuning: ffeff.

At the end of this volume is an appendix containing 'Short and Easie AYRES DESIGNED For Learners.' These have been divided into four groups: (a) pages 145—159 contain sixteen pieces for treble and bass viols; (b) 160—171 six pieces for two bass viols; (c) 172—182 six pieces for lyra viol and bass viol; and (d) 183—192 ten pieces for treble, bass viol and harp.

The words, "For Sir John St. Barbe, Baronet," head the first of the pieces for lyra viol and bass viol. The initials J.B. [John Banister?] appear at the end of the last.

It was tardily discovered that Simpson's *The Principles of Practical Musick* (London, 1665) [W. 3814] contains a musical appendix essentially identical to that in the 1678 edition of *A Compendium* except that it lacks the fourth group of pieces. This, and the fact that Simpson died in 1669, places the music in this volume earlier than that of Moss and Mace.

The Principles is dedicated to Sir John St. Barbe, "Part of it [i.e. the lyra viol music] being framed for . . . [his] particular Instruction."

PROBLEMS OF MELODIC ORNAMENTATION
IN FRENCH VIOL MUSIC

by

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Important solo music for the viol was published in France from the last decades of the 17th century until around the middle of the 18th century. From about this time on the viol was increasingly superseded as a solo instrument in the public favor by the violin and the violoncello. In the very substantial body of French solo music for the viol melodic ornamentation played so important a role that it sometimes overwhelmed the musical substance: a curious reflection of the way in which elaborateness in dress and manners and euphuism in speech prevailed in the social mores of French aristocratic society of the Late Baroque and Rococo periods--just as Molière satirized them in Les précieuses ridicules.

Of course such musical mannerisms were not confined to France or limited to French music; but Paris at this time was the cultural capital of Europe and its influences as such permeated the aristocratic and royal courts from London to Vienna and from Naples to Berlin.

Just as the languages of the various important musical countries differed, so, in matters of detail and style in performance praxis, did their musical ornaments. Basically, however, two main approaches to musical ornamentation dominated the musical scene, the Italian and the French. These were designated by Praetorius (Syntagma musicum III, Termini musici, 1619) respectively as "arbitrary" and "fundamental" methods of ornamentation. The Italian tradition evolved from Renaissance vocal ornamentation and took the form of improvisations of more or less elaborate coloratura variations (diminutions) on a basically simple melodic framework, such as an individual voice of a polyphonic texture. The French tradition--not as old--was developed in its native lute music and was characterized chiefly by the employment of brief stereotyped melodic configurations which, accordingly, could be represented by stenographic symbols. The melodies to which these were applied were somewhat more complex than those used by the Italians, probably because they were more closely related to the contemporary homophonic dance music and thus were more instrumental in idiom from the outset.

The other European countries tended to compound their own diverse styles of ornamentation by mingling the French and Italian styles with native idioms. Thus the English style, the sources of which go back at least to the virginalists, was influenced first by the French style when Charles II returned to England from exile and brought French musical ideas with him, and later by the Italian style when, in the 18th century, Italian opera dominated the musical scene in London. The Germans of the north--Hamburg and Berlin--combined French clavecin idioms and Italian operatic coloraturas with formulas derived from the traditions of Protestant church music; the Catholic German domains of the south and east--especially Vienna--were more influenced by the Italians (e.g. Caldara, Fux's collaborator in Vienna).

In France, by the mid-17th century, the great French school of lutenists had already begun its ultimate decline. Its last important representative, Denis Gaultier, died in 1672. By then interest had already shifted from the lute to the clavecin (harpsichord) and the basse de viole (bass viol or viola da gamba) as solo instruments both of which were at that time also experiencing improvements in construction and fittings in response to the new demands soloists were placing upon them. At the same time the heritage of French lute ornamentation was undergoing adaptation to suit the natural idioms of the harpsichord and the viol. Inasmuch as the music for the lute was customarily written in tablature whereas that for the viol and the harpsichord was set down in staff notation, the symbols for the ornaments also had to be refashioned for the difference in musical orthography. (In England, where the change was from the lute to the viol "played lyra-way" i.e. with variable tunings, tablature continued in use for this style of viol playing and the lute terminology and symbols for ornamentation were used not only for the lyra viol but also the other solo style--the division viol.) Thus, in France, by the latter part of the 17th century two parallel but in many respects different lines of development in ornamentation and its symbolization had evolved from the tradition of lute music: (1) the keyboard idioms of the clavecinists; (2) those configurations best suited to the techniques of the fingering and bowing of the viol. It is the latter with which we propose to deal here.

It was not so many years ago that it was assumed that, with a few possible exceptions, all the major mysteries in regard to the historically authentic performance of the Baroque trill and the various related ornaments had been solved by competent musicologists

on the basis of contemporary evidence. Of the basic modern references in English on this subject the chief ones were those by Edward Dannreuther (*Musical Ornamentation*, London, 1893-95), Arnold Dolmetsch (*The Interpretation of the Music of the 17th and 18th Centuries*, London, 1915; rev. ed. 1944), and Robert Donington (*Grove's Dictionary*, ⁵/1945, arts. "Ornamentation," "Ornaments"; *The Interpretation of Early Music*, London, 1963). It appeared to be an established fact that the Baroque trill invariably began with its upper accessory note and that most of the other stereotyped ornaments invariably began "on the beat". But the recent "explosion" of interest in Baroque music, resulting in numberless recordings by specialists in old music, the formation of the many ancient instrument consorts devoted to historically authentic performance and the offering by many colleges and universities of courses in historical performance practices, has resulted in the reinvestigation of the evidence that led to the conclusions stated in the references mentioned above. Far too many exceptions to the "rules" were encountered to admit any longer their formerly accepted almost universal applicability. A resultant controversy has arisen during the past five years in musicological circles and numerous papers have been read and numerous articles published on this subject (see Bibliography at the end of this article). The most challenging and the best-documented attacks on the "establishment" were initiated and continue to be vigorously waged by Professor Frederick Neumann (brother of our president, Karl Neumann) of the University of Virginia, with periodic defensive responses from Professor Robert Donington of the State University of Iowa.

In the opinion of the present writer, much of the current confusion on this topic has resulted from the tendency of most of the older authorities to subsume into one consistent national style the ornament practices of the clavicinists and those of viol players without taking into consideration their very substantial differences (not to mention the ways in which both differ from the ornament idioms of the wind instruments, such as the recorder and the trumpet). An unfortunate result of this confusion has been that viol players of our day have too often been persuaded into trying to interpret ornament signs in the music for their instrument by rules laid down by and for harpsichordists hence are frequently frustrated when confronted by musical contexts in viol music in which these rules cannot be applied at all or at any rate only with that effect of the awkward and the labored which is so deleterious to the musical expression.

It must not be forgotten that the manipulation of a keyboard presents conditions that are far more abstract as regards melodic configurations than the fingerboard of a bowed or plucked instrument (or the finger-holes and register breaks of the woodwinds). Thus, neglecting the potentialities of multiple manuals and couplings, a single note in the middle of the keyboard of the harpsichord can be played with any one of the ten fingers--but only in this one location. On the viol, however, a single pitch can be played in several locations differing in tone color and readiness of utterance. Two adjacent scale degrees played in alternation on the same string with a single stroke of the bow provide the optimum conditions for a trill. But the same two notes on different strings present a situation in which the trilling of them, as an ornament, is impracticable and often impossible. Difficulties are also presented when the trill is preceded and/or followed by other quick notes constituting a more complex ornamental figure. It should be obvious that a shift of the left hand to another position in the course of a trill is not feasible. A shift to or from a trill, particularly over a large interval and especially when a change of string is involved at the same time, is apt to be hazardous and difficult. It is apparent that a large shift to a trill involves a crucial choice: which note is the trill to start with, the main note or its upper accessory?

Composers--above all, those who write music they themselves expect to perform before critical and sophisticated audiences--are pragmatists. Thus when a composer like Marin Marais, who was a very frequent soloist for many years at the French royal court, writes a rapid descending scale in a high position (with his fingering indicated!) followed by a trill in first position--as he does not once but many times--we may be sure that there exists a practical way to perform it that does not entail taking any great technical risks. Where interpretations of his ornaments are given below, it is upon this basis that they are founded.

Baroque composers, in their published discussions of ornamentation, generally included among the so-called "graces" a number of performance procedures that we do not nowadays classify as ornaments. These "extras" include matters of bowing, fingering, pizzicato, dynamics, tempo changes, slurs and staccato dots and unwritten rhythmic liberties in regard to the durations of note and rest values. Discussions not only of these but of the various types of vibrato and of the portamento (what Marais calls "coulé de doigt"--sliding of the finger) falls outside the limits set for the present

article. Here will be considered, under the heading "melodic ornaments", only those melodic configurations represented by stenographic symbols or by notes.

Signs for Melodic Ornaments

Marin Marais, in the prefaces to his five books of viol solos (published respectively in 1686/1689, 1701, 1711, 1717 and 1725),¹ presented a system of symbols for the graces (agréments) in viol music that is not only comprehensive but offers perhaps the earliest consistent one of its kind and was certainly the one most widely used. Its acceptance and use by Marais's contemporaries and successors is specifically mentioned in the preface to their own viol compositions, for instance by his son Roland Marais (1re Livre, 1735) and his pupil Morel (Livre de Pièces de Violle). Others, who do not refer to Marais by name, also mention what is in effect his system as a practice in general use among composers for the viol: e.g. Louis Caix d'Hervelois (1re Livre, 1708), Charles Dollé (op. 2, 1737), and even Marais's great, somewhat younger rival Antoine Forqueray (aside from the negligible difference of + instead of x for the mordent).

Of especial interest are three writings that are exceptions to this apparently general practice. The first two are instruction books whose authors are players of the viol; the third consists of viol pieces composed by a harpsichordist. In each case the reason for the exception seems to be the author's wish to remain consistent with his other works that are not for the viol. The works in question are:

1. Jean Rousseau's Traité de la viole (1687), published only one year after Marais's first book, uses only one symbol, the + for the cadence (here = trill), which was then widely used in music other than for the viol. He tells the reader (p. 85) that more detailed information is to be found in his more general Méthode claire, certaine et facile pour apprendre à chanter la musique (a vocal method; Paris, 1691). He and Marais both studied the viol with Sainte-Colombe.

¹ Given in English translation by the present writer in this Journal, III (1966), 5-16.

2. Étienne Loulié's Elements ou Principes de Musique... (Paris, 1696; see the excellent new English translation by Albert Cohen, New York: Institute of Mediaeval Music, 1965) is a general treatise, intended mainly for children. Here, however, the exception emphasizes the rule, for in his unpublished viol method² he recommends the practice established by "the illustrious Monsieur Marais".

3. François Couperin, Pièces de Viole (Paris, 1728; modern edition, Paris, 1933). In the complete works edition of these pieces (the only one available to the writer) the editors use the same signs that Couperin uses for his harpsichord solos. This means that it is lacking in signs for certain effects impossible on the harpsichord but playable on the viol: e.g. vibrato and crescendo, which Marais indicates.

Confusion in Terminology

Any student of Baroque ornamentation immediately encounters a most frustrating and baffling problem caused by the vast confusion that permeates its terminology: different writers use different terms (and symbols) to mean the same thing and, conversely, they frequently use the same term (and symbol) to mean quite different things. This confusion has been compounded by modern writers who, in translating ancient terms in foreign languages, do so as though they had the meanings they now have in these languages. The translating dictionaries also contribute to this confusion, for their authors evidently know nothing about music and its terminological usages and much less about musical terms whose meanings have changed several times in the course of time.³

² See Albert Cohen's article on it in this Journal, III (1966), 17-23.

³ A case in point is the German word Vorschlag, which in modern German means the same as the Italian term appoggiatura—a stressed nonharmonic tone that "leans" (from appoggiare, "to lean") against the harmony. But it is by no means certain that this is what it means to Quantz and to C. P. E. Bach. Vor+schlag=before+beat, hence preliminary stroke, thus does not connote stress as appoggiatura does.

Marin Mersenne, in his *Harmonie universelle* (Paris, 1636), second book on instruments,⁴ proposition IX, article IV, discusses lute ornaments and offers for them symbols, which--he says--"I have invented expressly for this purpose"; and it is here that we find, with nearly the same meaning, the comma (') used also by Marais, and which is found in French harpsichord music with an entirely different meaning. Mersenne does not illustrate his meanings in staff notation, he gives them only in lute tablature and without any indication of their rhythms, but he does give a detailed description, in terms of fingers and frets, of how each one is played on the lute in language that is quite clear and precise. Unfortunately his terminology is just as ambiguous as everyone else's. He uses tremblement (literally trembling, shaking) as a generic term in the sense of ornament in general and illustrates eight species of it, several of them under their individual names. His first species is the tremblement proper (shake, trill), and it is significant that he begins it with the main (lower) note.⁵ However, his sixth species (called by him battement and symbolized by a z) appears to be a trill starting on the upper note. The accentuation in each case is evident from the fact that the starting note, plucked by the right hand, is bound to be stronger than the others, which are produced only by the percussion of the trilling finger upon the upper accessory note. There exists also the possibility that tremblement here implies a somewhat faster, perhaps less measured trilling action than battement: i. e. the periodicity of "trembling" is likely to be more frequent than that of "beating" over the same time-span.

This point illustrates the growing conviction of this writer that our understanding in general of these ornament names might well be clarified by a more careful examination of the physical ac-

⁴In the third volume of the new (1963) facsimile edition of this work. Roger Chapman's English translation of "The Books on Instruments", published in 1957, is unfortunately not only clumsy but very often quite inaccurate and must be used with caution. References to Mersenne in this article were translated by the writer from the facsimile of the original.

⁵Michael Praetorius, in his *Syntagma musicum*, III: *Termini musici*, 1619; almost two decades before Mersenne's work, also begins the trill, which he calls tremulus asendans, with the lower note.

tions on the instrument, especially the lute, that they initially described before the meanings of these terms became modified and sometimes corrupted by their transference to performance on other instruments. For instance, let us take the ornament we call a mordent (=biting, possibly from the action of the jaw made by the singer in performing it vocally). Mersenne, Loulié and Rousseau agree in calling this ornament martellement (=hammering). As Mersenne describes it: two adjacent scale notes are held down on the same string by two corresponding fingers of the left hand. The right hand plucks the string once, this accenting the upper note. The finger stopping this note is then lifted long enough to let the lower note sound briefly and is immediately "hammered" down again. Marais calls this ornament battement (=beating; Mace, 1676, called it Beate), which is nearly the same thing, and symbolizes it by an x (Mersenne used an x, which he called a "little star").

To symbolize what we have called melodic ornaments Marais used only two symbols: the comma (') for the tremblement, and the cross(x) for the battement (=mordent). He writes out all the others either in measured notes, in small unmeasured grace-notes or, sometimes, with stemless black note-heads.⁶

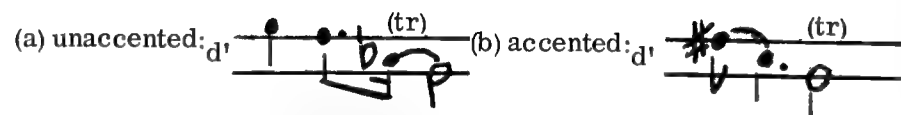
Since Marais, in his prefaces, gives no explanation of how his tremblement and battement are to be performed, our best recourse is to study the contexts in his music in which these two ornaments are used. But before doing so it will be useful to examine Rousseau's explanations and illustrations of them for helpful clues.

Rousseau's cadences

Rousseau describes two kinds of tremblement--he uses the word cadence instead of tremblement-- and gives, by way of rules, contextual conditions for their use (presumably in music in which the ornamentation is not indicated):

1. cadence avec appuy--"trill with support"(which Donington renders as "prepared trill" or "trill with preparation"; Rousseau illustrates this ornament in two ways: (a) as a trill preceded by its upper accessory as anacrusis (unaccented), and (b) as a trill preceded by its upper accessory note as an appoggiatura (accented); the latter is used as a cadential trill.

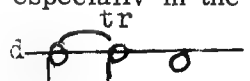
⁶His signs for finger-slide and two kinds of vibrato lie outside the scope defined for the present article.



2. cadence sans appuy--"trill without support"; this kind, he says, "is made like the preceding by excising the support"--a statement that can only mean beginning the trill with its main note. This is made clear by the conformation of the musical contexts with which he illustrates its use (p. 84; the letters locate the explanations in his text):



Concerning the last case (I) he says: "When one descends to a long note that requires a trill, it must be made without support on the second part of the value, especially in the accompaniment." This may be illustrated thus:



He concludes: "In all fast tempos [mouvemens legers] the Trill should be made without support."

In what follows an attempt will be made to apply these precepts to the solo viol music of Marin Marais insofar as they seem to fit the passages cited. Some of the latter, however, present conditions that Rousseau apparently did not envision. In such instances our own theories will attempt to follow what experiences in playing this music have taught us about his practices. In some cases decisions had to be made not only upon the basis of the solo part alone but by considering it in connection with its accompanying figured bass, especially in cadence situations. Identification of the location of the citations in Marais's works will be made as follows: roman number is that of the book (Livre); the arabic number is that of the movement printed in the book; the title of the movement is given to provide an idea of its character and tempo; the latter, when it appears in the original, is given in parentheses following the title. It must be understood that each of these examples chosen by way of illustration could be further substantiated by others; they are by no

means unique instances.

The tremblement (symbolized by ')

1. Trill starting with upper note, accented, when the anticipation of the main note is slurred together with the trill: IV, 32, Rondeau Louré; IV, 33, Prélude (Lent); III, 50, Petit Rondeau.
2. Trill starting with upper note, accented, when the anticipation of the main note is not slurred together with the trill: I, 10, Courante; II, 1, Prélude; idem.
3. Starting with the lower note prepared, the upper note accented: III, 14, Prélude (Lentement).
4. Starting with the upper note before the accent on the lower note: III, 19, Gavotte (Gracieusement).
5. With long appoggiatura written out and slurred into the trill. Here, if the resolution of the appoggiatura (lower note of the trill) is not stressed, its harmonic importance is negated: III, 14, Prélude (Lentement); IV, 33, Prélude (Lent). This situation is almost always found in the context of a cadential trill. When the tempo is very slow it is often impracticable to observe the given slur literally as a bowing sign and to take the succeeding short-note anticipation of the following chord (which will also require plenty of bow-length) on a pull-stroke (tiré, marked t). Better sonority is obtainable by changing stroke-direction smoothly at the onset of the trill and including the short anticipatory note, slightly detached, on the same pull-stroke at the tip. We must remember that Marais did not have available the complex orthography of bowing signs that began to come into use in the latter half of the 18th century.

As stated earlier, the possibility of starting trills in music of the French Baroque on the main (lower) note is the subject of current (and sometimes heated) controversy. This writer has become convinced, both by the cogent arguments of Frederick Neumann⁷ and by his own experiences in performing viol music by Marais, that very numerous instances occur in this music in which starting

⁷Frederick Neumann, "Misconceptions about the French trill in the 17th and 18th centuries," The Musical Quarterly, L, (April, 1964), 188ff. This article is a "must" for all concerned about this topic.

the trill with the lower note is required by the musical and technical context where it is found. As we saw above, some of these contexts are exemplified by Rousseau. Some trills of this kind found in Marais are the following:

6. Where starting with the upper note would be damaging to the progression of the melodic line: IV, 36, Sarabande; IV, 35, Allemande.

7. Where the start of the trill occurs on the second note of a descending skip of a tritone or other dissonant interval to an accent. This is to say in general that no important melodic dissonance should be transformed into a consonance by starting a trill with its upper note. IV, 27, Caprice; idem; IV, 32, Rondeau Louré (bars 36-37; cf, bars 52-53); IV, 33, Prélude (Lent).

8. Where the lower note of the trill is itself an appoggiatura starting on the upper note would destroy its dissonant effect: I, 55, Prélude; I, 59, Courante.

5

9. Where, when the bass figuring is 4 3, with dominant harmony, and the trill is on the note represented by the 5, a trill starting with the upper note would destroy the dissonance between the 5 and the 4

6

and create an undesired 4 effect. III, 41, Fantaisie; III, 58, Charivary.

10. When the trill is approached by a rapid scalewise descent acting as an anacrusis to it: IV, 27, Caprice; IV, 26, Gigue; II, Prélude; I, 6, Allemande.

11. In fast movements and other rapid passage-work (cf. the statement by Rousseau above) the tremblement is always played without support (sans appuy) and usually in the form of a quick three-note group starting with the lower note, especially in disjunct motion and on notes of staccato character. This figure, nowadays called "inverted mordent" is what C.P.E. Bach called a Schneller (freely translated, a "quickie"). III, 41, Fantaisie; III, 57, Brillante; III, 58, Charivary.

12. Sometimes when the motion is very quick only a single grace-note can be performed effectively: IV, 30, La Sautillante (Legement); IV, 39, Le Basque.

The martellement, or mordent (symbolized by x)

This ornament is far less controversial than the trill. It is agreed that it begins on the main note, which is followed by the lower accessory note and then the main note again. In slow movements and on long notes it may be desirable to continue this series of alternate pitches longer. Opportunities to make effective use of this option occur far more seldom in viol music than in music for the harpsichord.

The mordent presents two points that are controversial: (a) whether the lower note is a tone or a semitone distant from the main note. The best procedure is to use the one lying in the scale of the key prevailing at the moment. When the decorated note is the key-note (whether the mode is major or minor) and whenever the decorated note is played in unison with the neighboring open string (Rousseau), the semitone should always be used. (b) Another point taken too much for granted is that the mordent must invariably start at the beginning of the note and take its time from it. In by far the majority of cases this is indeed true. But there are occasionally instances in which strict adherence to this rule tends to interrupt a smooth legato line or detract from the rhythmic flow of a phrase by creating an accent at the wrong time. 13. IV, 27, Caprice (Gay), bars 3, 14; IV, 28, Muzette, second note. Here it is preferable to borrow the time of the first two notes from the time of the preceding note, making the ornament less obtrusive and more smoothly incorporated into the melody. It will be argued by some that this imposes (as does also starting trills with the main note) a 19th-century interpretation upon Baroque music. But these objectors never seem to wonder where and when this alleged 19th-century ornament-procedure began and still less why. It is naive to suppose that it began suddenly circa 1800 and then found almost immediate universal acceptance. It must, realistically considered, have begun much earlier and more gradually. Also, since the evidence given by Mersenne and Praetorius (cited above) makes it clear that main note trills were practiced in their time also (Praetorius even remarks that the descendans "is not as good as the ascendans"), one may well also inquire when and why this still older praxis seems to have gone out of fashion.⁸

⁸ Inasmuch as many of the views advanced here are controversial the writer expects and welcomes criticisms that cast further light on the subject.

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 [Dr. Neumann is currently working on a book on musical ornamentation.]
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 [Contains many examples in facsimile, including the solo viol part to Marais's variation on Les Folies d'Espagne].
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Type 1.
IV, 32, Rondeau Louré. IV, 33, Prélude (Lent). III, 50, Petit Rondeau.



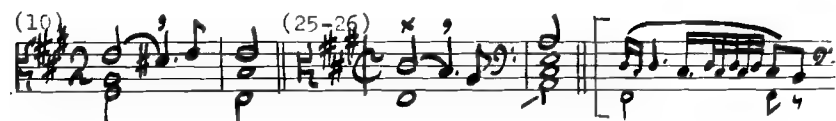
Type 2.
I, 10, Courante. II, 1, Prélude. Idem.



Type 3. III, 14, Prélude (Lentement). Type 4. III, 19, Gavotte (Gracieusement)



Type 5.
III, 14, Prélude (Lentement). IV, 33, Prélude (Lent)



Type 6.
IV, 36, Sarabande. IV, 35, Allemande.

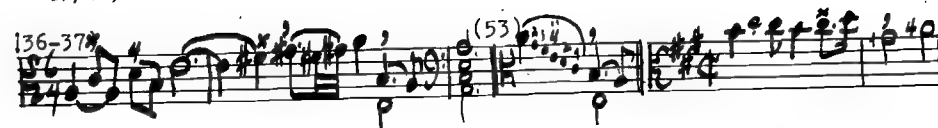


Type 7.
IV, 27, Caprice Idem.

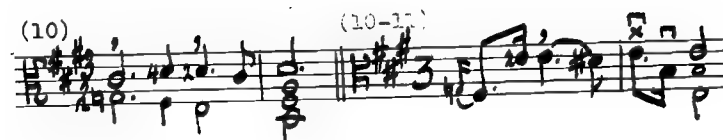


Type 7 (cont.)
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IV, 33, Prélude (Lent)



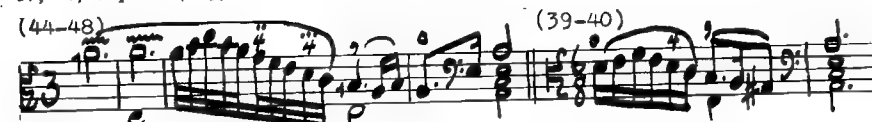
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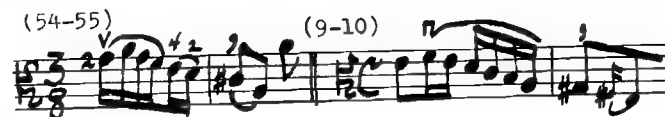
Type 9.
III, 41, Fantaisie III, 58, Charivary (Très Vivement)



Type 10.
IV, 27, Caprice (Gay) IV, 26, Gigue (Vivement)



II, 1, Prélude. I, 6, Allemande.



Type 11.
III, 41, Fantaisie. III, 57, Brillante. Idem.



III, 58, Charivary (Très vivement)



Type 12.
IV, 30, La Sautillante (Legerement). IV, 39, Le Basque.



Type 13.
IV, 27, Caprice (Gay) IV, 28, Muzette



Ut queant laxis
Re-sonare fibris
Mi-ra gestorum
Fa muli tourum
Sol-ve polluti
La-bii reatum, Sancte Joannes.

Gam-ut I am, the ground of all accord,
A-re, to plead Hortensio's passion;
B-mi, Bianca, take him for thy lord,
C-fa-ut, that loves with all affection;
D-sol-re, one cliff, two notes have I:
E-la-mi, show pity or I die.

Taming of the Shrew-

CONSORTS--WHOLE OR BROKEN?

by

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"Consort. An English sixteenth and seventeenth century term for a group of instruments playing concerted music... In a 'whole' consort all of the instruments (most commonly viols) belong to the same family. A 'broken' consort consists of instruments of different kinds using different methods of producing sound."¹ Thus a famous modern dictionary distinguishes two types of consort music. Almost without exception every other modern authority² has used the same terms to describe these two types of groupings. The distinction, at least for the period before 1650, is pure fiction. In fact, the early sources not only fail to substantiate this differentiation, but flatly contradict it. The following list contains the references to the word 'consort' in sources from the first half of the seventeenth century which I have encountered in a brief review undertaken for this study.

1599: Morley's First Book of Consorte Lessons. Of the six instruments required, three are plucked, two bowed, and one blown.

1607: Campion's Description of a Masque... in honour of Lord Hayes. Campion describes the placing of his musical forces thus: "...on the right hand [of the greate hall] were consorted ten Musitians, with Basse and Meane lutes, a Bandora, a double Sack-

¹Thurston Dart, "Consort," Grove's Dictionary of Music and Musicians 5th ed. (London, 1954), II, 412.

²Willi Apel, "Consort," Harvard Dictionary of Music, Cambridge, 1947. p. 182; Thurston Dart, "Consort," Die Musik in Geschichte und Gegenwart, (Kassel, 1952), II, 1636; Walter Woodfill, Musicians in English Society, (Princeton, 1953), p. 51; M. C. Boyd, Elizabethan Music, (Philadelphia, 1940), p. 162; E. H. Meyer, English Chamber Music, (London, 1946), p. 137, 139; Arnold Dolmetsch, Interpretation of the Music of the XVIIth and XVIIIth Centuries, (London, 1946), p. 462; Jeffrey Pulver, Dictionary of Old English Music, (London, 1923), p. 26; Gustave Reese, Music in the Renaissance, (New York, 1954) p. 868.

bott, and an Harpsicon, with two treble Violins; on the other side somewhat nearer the skreene were placed 9 Violins and three Lutes, and to answer both the Consorts...six Cornets and six Chaptell voyces..."

1609: Rosseter's Lessons for Consort for the same instruments as Morley's similar set.

1611: John Adson's Courtly Masquing Aires is for "Violins, Consorts, and Cornets." It is not precisely clear what is meant here except that the distinction is made between instruments of the same family and consorts.

1614: The records of the "King's Musick." A warrant to Andrea Bassano (one of the "King's Musick") "for making two sets of jacks and new stringing of his majesty's virginals for the consort."³

1619: Praetorius defines the word in this fashion: "The English call it a consort when some persons played together in quiet, sweet and lovely harmony, all kinds of instruments, such as harpsichord, viola bastarda, double harp, lute, bass lute, bandora, penorcon, zither, viola da gamba, a small discant violin, and a cross flute with sometimes a quiet trombone or Racket."⁴

This motley collection of instruments, sounding "quietly and tenderly" together is a far cry from the modern definition of a consort. Praetorius returns to the subject in a later section of his book where he has this to say: "This choir is called an English consort because sounding the many strings makes such a beautiful effect and produces a splendid lovely resonance. So much so that I once had performed the marvelously beautiful motet 'Egressus Jesus' by the outstanding composer Jaches de Werth. The seven voices of the motet were performed by 2 bass lutes, 3 lutes, 3 citherns, 4 harpsichords and spinets, 7 viola da gamba, 2 cross flutes, 2 boy sopranos, 1 high tenor, and a bass viol without organ or regal."⁵

³From the Public Record Office, quoted in Walter Woodfill, op. cit., p. 187, n. 19.

⁴Michael Praetorius, Syntagma Musicum (Leipzig, 1916) III, 19.

⁵Ibid., 134.

1621: Thomas Simpson, the expatriate English viol player published in this year: "Table consort. Part I. All kinds of new musical things, for four voices with a continuo, put together with particular diligence. Produced and published by Thomas Simpson, Englishman, appointed violist and musician to the Prince of Holstein and Schaumburg." No instruments are specified in this volume, but it is significant that a basso continuo is included, thereby preventing it from being a "whole" consort.

1625: The accounts of the "King's Musick" for the funeral of James I include a group entitled "The Consorte." Among the members are violists, lutenists, and "Nicholas Lanier, singer."⁶

1627: Francis Bacon, in his Sylva Sylvarum reporting on "Experiments in consort touching the sympathy or antipathy of sounds one with another," has this to say: "All concords and discords of music are, no doubt, sympathies and antipathies of sound. And so, likewise, is that music which we call broken music, or consort music, some consorts of instruments are sweeter than others, a thing not sufficiently yet observed: as the Irish harpe and base viol agree well: the recorder and string music agree well: organs and the voice agree well, etc. But the virginals and the lute; or the Welsh harp and the Irish harp; or the voice and pipes alone, agree not so well: but for the melioration of music, there is yet much left, in this point of exquisite consorts, to try and inquire."⁷

It is apparent that for Bacon the terms 'broken' and 'consort' are synonymous. This is the first use of the word 'broken'.

1632: Walter Porter published his "Madrigales and Ayres of two, three, foure, and five voyces, with the continued bass, with Toccatos, Sinfonies and Ritornelles to them after the manner of Consort Musique. To be performed with the Harpsichord, Lutes, Theorbos, Basse-Violi, two Violins or two Viols."

1636: Charles Butler's Principles of Music refers to consorts twice. "The severall kinds of instruments are commonly used sever-

⁶H.C. De Lafontaine, King's Musick (London, 1909), p. 57-58.

⁷Francis Bacon, Sylva Sylvarum (London, 1636) Century III, 278.

ally by themselves: as a Set of Viols, a Set of Waits (shawms) or the like; but sometimes, upon soom special occasion, many of bothe Sortes are most sweetly joined in Consort."⁸

Note that like Adson the distinction is between consorts of different families and "sets" of like instruments. In discussing church music, Butler includes voices: "But the most solemn Musik, and ful Harmoni of Voices and loud Instruments in Consort is moste fit for the moste solemn Congregations, at solemn times and in solemn Places."⁹

1640: "The King's Musicke." A "warrant for payment of 15 pounds to Mons. Nicholas DuVal, for a lute provided by him, to play in the consort of Mons. la Felle, upon a certificate from Mr. Nicholas Lanier."¹⁰ This is the same "Nicholas Lanier, singer" of the 1625 consort of lutes, viols, and voices.

c.1640: William Lawes' wrote his "Royal Consort" and "Great Consort" which include parts for therorbo.¹¹

1651: Matthew Locke's three suites entitled "Little Consort of three parts", "The fflat Consort for my Cousin Kemble", and "The Broken Consort" are sometimes quoted as proof of the distinction between the two types.¹² Unfortunately, this contention is not borne out by music. These suites are all, including the "broken" one, for three viols or violins.¹³

1660: In the records of the King's Musick for June 16, 1660, there is one late reference to the appointment of "Davis Mell, a violin, his own place and in Woodington's place for the broken consort also."¹⁴ There is no explanation of the term, and in view of

⁸ Charles Butler, Principles of Music (London, 1636) p. 94.

⁹ Ibid., p. 99.

¹⁰ H. C. De Lafontaine, op. cit., p. 91.

¹¹ E. H. Meyer, op. cit., p. 181

¹² Thurston Dart, "Consort," Die Musik in Geschichte und Gegenwart, II, 1636

¹³ H. C. De Lafontaine, op. cit., 114

the earlier evidence, absolutely no grounds for inferring that either mixed or unmixed instruments are intended here.

The reader will have noticed that in all this list, the word "broken" is used only three times: by Bacon, where it is synonymous with "consort"; in the records of Mell's appointment; and by Locke where its use is not quite clear. Even in the latter, "broken" does not refer to a group of mixed instruments. This much is clear and unequivocal. After 1650 the word "consort" appears to have a looser meaning, for it is used to describe the earlier fancies,¹⁵ and even the trio sonatas of Corelli.¹⁶

Judging by the sources quoted above, the proper term for a group of like instruments was "set". As for the appellations "whole" and "broken" there are simply no grounds for assigning them the meanings found in modern reference works. This is true beyond any doubt for Elizabethan and Jacobean times---the era of great English instrumental chamber music to which these terms are most often applied.¹⁷

¹⁴ Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum, (London, 1909), III, 187-188.

¹⁵ Thomas Mace, Musickes Monument, (London, 1676), p. 236.

¹⁶ Roger North, The Muscull Grammarian, ed. by Hilda Andrews, (Oxford, 1925), p. 37.

¹⁷ This paper has been expanded from a portion of my dissertation, "The Fancies of Alfonso Ferrabosco II" (Stanford University, 1958).

WERE THE EARLY VIOLONCELLO SONATAS
TRANSCRIPTIONS OF SONATAS
ORIGINALLY WRITTEN FOR THE BASS VIOLA DA GAMBA?

by

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For a long time, perhaps for twenty-five years, I had had the impression that many, if not most, of the early cello sonatas were transcriptions of sonatas originally written for the bass viola da gamba. This question was one I hoped to be able to answer when I chose the subject for my dissertation;¹ but since it covered only sonatas written by Italians to about 1750, many of the names called into question below were not discussed in it. This article, then, is more a progress report that cannot yet be definitive because I have not examined all of the sonatas mentioned. However, I would like to share with the reader my present conclusions.

In combing through the sources on early cello literature and related subjects, I was able to find only two statements bearing on the question stated in the title of this article, one by Grümmer in his *Viola da Gamba Schule* (1928) and one by Albini in an article on Domenico Gabrielli in *Rivista musicale italiana* (1937). Grümmer states (without documentation), "The following Sonatas und [sic] Suites were written originally for the viola da gamba. Though transcribed, most of them are available for this instrument. All they want are the double-stoppings (thirds and sixths) here are there, which can easily be restored. (The following compositions are published by B. Schott's Sohn, where they may be had)." Then follows this list of composers:

J. B. Breval
G. Cervatta [Giocomo (Giacobbo) Cervetto, senior]
J. B. Loeillett, I and II
G. B. Martini [Giovanni Battista Sammartini]
G. B. Grazioli

¹Elizabeth Cowling, "The Italian Sonata Literature for the Violoncello in the Baroque Era" (Doctoral dissertation, Northwestern University, 1967).

Francesco Guerini
Quirino Gasparino, I and II [Gasparini]
G. Pianelli, I and II [Piarelli (Piarello)]
S. Lanzetti, I and II
Hervelois, Suites I and II
Marais [Marin Marais]
J. B. Forqueray [possibly Antoine Forqueray, whose son Jean Baptiste, published some of his suites]
G. B. Tillier [Joseph Benaventure Tilliere]
Bertau [Berteau]
Galeotti [Stefano Galeotti]
B. Galuppi, etc.²

Let us examine the sonatas of the composers on this list. Of the sixteen, six are French (Bréval, Hervelois, Marais, Forqueray, Tilliere, and Berteau), one Belgian (Loeillett); the other nine are Italian. Of the French composers, the works available for cello (French suites or pieces from them) by Hervelois, Marais, and Forqueray are transcriptions of original gamba literature. These three were famous French gambists who also composed for their instrument. But both Tilliere (fl. 18th century) and Bréval (1756?-1825) were cellists and each wrote a cello method, Tilliere, *Méthode pour le Violoncello* (1774) and Bréval, *Traite du Violoncello* (1804). Why would these two composers go to the trouble of writing for an instrument not theirs and then transcribing their sonatas for their own instrument? (Dr. Jean Shaw's dissertation, *The Violoncello Sonata Literature in France during the Eighteenth Century*, treats the sonatas of both these composers as sonatas originally written for the cello.³ I see no reason to question her acceptance of these works as cello sonatas.)

Berteau (d. 1756) was apparently originally a gambist but changed his instrument to the cello under the influence of the Italian cellist Franciscello (Fétis says after he had seen a piece of his music for cello).⁴ Berteau is considered today as the founder of the

²Paul Grummer, *Viola da Gamba Schule* (Leipzig: Anton J. Benjamin, 1928), pp. 13-14.

³Gertrude Jean Shaw, "The Violoncello Sonata Literature in France during the Eighteenth Century" (Doctoral dissertation, Catholic University of America, 1963), pp. 165-174; 199-209.

⁴Francois Joseph Fétis, *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique*, 2nd edition, revised (Paris: Firmin Didot Frères, Fils, 1866), I, 381.

French school of cello playing. He was also a famous teacher, numbering among his students the French cellists Cupis, Janson, Tilliere, and Jean Pierre Duport. He made his debut as cellist in Paris in 1739 and thus had a career of seventeen years as cellist. The short article by E. van der Straeten in Grove's Dictionary mentions only "concertos and sonatas for cello and continuo" by Berteau.⁵ Miss Shaw states that the three books of sonatas for cello and bass mentioned by Fétis cannot be found today.⁶ Again, it seems highly improbable that Berteau, having been converted to the cello, would turn the clock back and write for gamba.

Loeillet (1680-1730) was a Belgian flutist and oboist. His works listed in the British Union Catalogue do not indicate that he wrote for gamba, most being sonatas for one or two flutes.⁷ There have been several sonatas in modern publication for cello and piano, probably all transcriptions, by Loeillet. The one I own in the key of a minor (Cello-Bibliothek No. 16) is a transcription (transposed from c minor) of the flute sonata with basso continuo, Op. 3, No. 5. It seems most likely that the others are transcriptions of flute sonatas rather than of viola da gamba sonatas, but until the sonatas can be verified with the originals, no final judgment can be made.

The nine Italian composers belong to different generations (as did the French composers already mentioned). If early Italian composers of cello sonatas are divided into three generations, in periods of about thirty years each beginning in 1689, not one of the nine Italian composers mentioned by Grümmer falls in the first generation of composers (many of whom were cellists)—D. Gabrielli, Jacchini, Fioré, Boni, Passionei, Torelli, and Vandini, for example. The gamba had already gone out of fashion in the other countries. It is hardly plausible that a half century later these Italian composers would revive writing for the gamba and transcribe their works for the cello, especially when the cello was so often the instrument of the composer, and in no case was the gamba. Even less so such a revival by the second generation of composers (1720-1750), which in-

⁵Grove's Dictionary of Music and Musicians, 5th edition, edited by Eric Blom (New York: St. Martin's Press, 1955), I, 686.

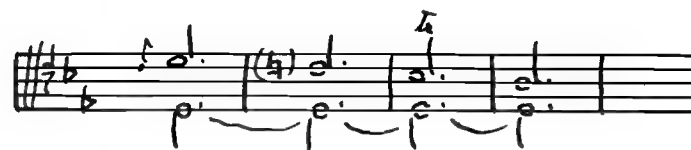
⁶Shaw, op. cit., p. 74.

⁷British Union-Catalogue of Early Music, Printed before 1801, edited by Edith B. Schnapper (London: Butterworth Scientific Publications, 1957), II, 625-626.

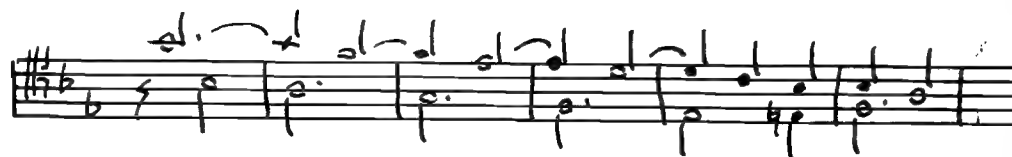
cludes four of Grümmer's list: G. Cervetto, G.B. Martini (G.B. Sammartini; the two sonatas printed by Schott's Sohn, in the keys of a minor and G major, are attributed to him),⁸ B. Galuppi (who probably wrote no cello sonatas, although one in D major is attributed to him, the source for which has not yet been discovered), and S. Lanzetti.

I have examined eighteen cello sonatas and six cello duets by Cervetto, who was a cellist. Passages such as the following would seem to prove these works were written for the cello:

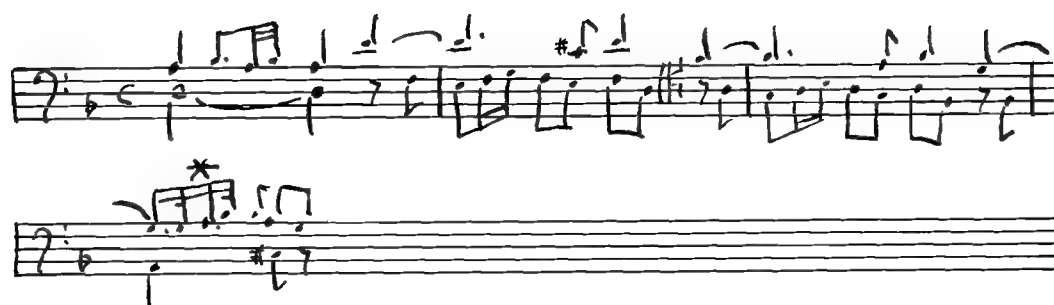
Cervetto, Op. 2 Sonata 2 3rd Movement



Cervetto, Op. 2 Sonata 3 3rd Movement



⁸Bruno Weigl, Handbuch der Violoncell-Literature, 3rd edition (Vienna: Universal-Edition, 1929), p. 79.



The asterisk on the second half of the first beat, measure four, of the above example is a notational idiosyncrasy of this period. This approximate rhythmic notation has also been found in baroque violin music.⁹

The two sonatas attributed to G. B. Sammartini likewise were written for the cello, although probably not by G. B. Sammartini. The one in the key of a minor is one of the six cello "duets" in the Bononcini Collection. Bononcini himself was a cellist, and the contributors to this collection published in London in 1748 were probably London friends of Bononcini: Pasqualini, St. Martini, Caporale, Spourni, and Porta. "St. Martini" more likely refers to G. B. Sammartini's brother, Giuseppe (who lived his mature life in London as an oboist and composer and knew Bononcini there), than to Sammartini himself. The eighteenth-century source of the G major sonata is the third sonata in a Le Clerc publication of six *Sonate da Camera*

A Violoncello Solo, Col Basso Continuo, Op. 1 (ca. 1745) by Sig.^r Martino. Whether this Martino is G. B. Sammartini is a question that has not been definitely answered. The composer of these sonatas was so fascinated with exploiting the technical possibilities of the cello--the use of harmonics (perhaps the first use of them), interesting double stops, exploitation of the higher ranges of the cello (to a-flat²), use of thumb position, and idiomatic string crossing figurations--that it seems likely that he was cellist. There can be no

⁹David D. Boyden, *The History of Violin Playing from Its Origins to 1761* (London: Oxford University Press, 1965), pp. 429-431.

question that these sonatas were written for the cello.¹⁰

Lanzetti was a cellist as well as the author of a cello method, *Principes ou l'Application de Violoncelle par tous les tons de la manière la plus facile* (n.d.).

Lanzetti's sonatas are among those which the second writer on the question, Albini, includes for comment. He takes the same general position as does Grümmer, that these early cello sonatas are transcriptions:

Until approximately 1650, the violin was almost a new instrument, while the viola, and especially the viola da gamba, were preferred to play solos and continued to dominate other bowed instruments. As a matter of fact, quite a few among the sonatas of the seventeenth century and the first years of the eighteenth century, that today are printed as sonatas for cello, were actually composed for the viola da gamba. The transcriptions and revisions made during the past years render these suitable for performance on the cello, but often it is necessary to suppress or modify some arpeggios or passages of thirds and sixths. I shall cite, as an example, among the sonatas that by now are part of the repertory of cellists, those published (authored) by Gaspare Visconti, Francesco Guerini, Salvatore Lanzetti. As can easily be seen in a sonata in *la* major of this latter, published by 'Augener's Editions', it would not have been possible to execute a passage in the second movement on the violoncello without slight revisions, which in the original text for the viola da gamba is indicated in chords that are arranged in a manner suited only for an instrument tuned in fourths.¹¹

Albini quotes the following passage from what he thinks is the ori-

¹⁰James Dall'Abaco is given the credit in the *Grove's Dictionary* article on G. B. Sammartini (VII, 396) for composing this sonata. The British Museum has a manuscript adaptation of this sonata attributed to James Dall'Abaco, but it is of a later date than the published Martino set of sonatas. Perhaps Dall'Abaco copied it off, with changes, for a student.

¹¹Eugenio Albini, "Domenico Gabrielli, il Corelli del Violoncello" in *Rivista musicale italiana*, XLI (1937), 170.

ginal gamba score:

Lanzetti Sonata in A major 2nd Movement

The cello version in the Schott's Sohne edition (a copy of which is in the Library of Congress) differs from the above version in the following way:

Lanzetti Sonata in A major 2nd Movement
mm. 15-16

Unfortunately, I have been unable to locate the original sonata, but in spite of being confronted with this convincing evidence, it is necessary to make the following remarks. For my dissertation I found twenty-five published sonatas by Lanzetti (Op. 1, twelve sonatas; Op. 5, six sonatas, and Op. 6, six sonatas, with English reprints where an extra sonata was added, and in addition, a manuscript copy of six sonatas in the Bibliothèque Nationale in Paris and four manuscript sonatas in Westdeutsche Bibliothek at Marburg/Lahn, Germany, attributed to Lanzetti. The sonata in A major, quoted above, is not among these thirty-five sonatas, nor does any one of them call for any instrument tuned to anything other than the normal

cello tuning.¹²

It is more than interesting to note, however, that the A major "Lanzetti" sonata in the version as it appears for cello (transposed to b-flat major, with the last two movements in reverse order) is to be found as sonata No. 2 in a collection of six published sonatas by Francesco Guerini, Op. 1, Sonates A Violino con Viola Da Gambo ó Cembalo. Unless the original of the sonata is located, however, no further comment can be made.

The other two composers specifically mentioned by Albini are Gasparo Visconti and this same Francesco Guerini. There is only one sonata for cello by, or attributed to, C. (actually G.) Visconti. Visconti (1683 - ?) was a violinist who published the following works, listed by Walsh:¹³

- #125 Solos for a Violin with a through Bass for the Harpsichord or Bass Violin. . . Opera Prima [Also Published in Amsterdam, 1703¹⁴]
- #127 Collection of Aires purposely made and contriv'd for 2 flutes (1703)
- #158 An instruction book for the violin which includes a Prelude in every key by Gasparo Visconti

It seems highly improbable therefore that the cello sonata by G. Visconti was originally for gamba; it is much more likely to be one of his violin sonatas transcribed.

Francesco Guerini, an eighteenth-century violinist also mentioned by Grümmer, belongs to the third generation of Italian composers for the cello. The sonatas in his only work for cello, Six Solos for a Violoncello With a Thorough Bass for the Harpsichord, Op. 9 (ca. 1765) are entirely idiomatic to the cello; nothing in them

¹²The style of Lanzetti's printed sonatas, however, differed so markedly from that of the manuscript sonatas (particularly the Marburg/Lahn sonatas) as to raise the question whether they could have been written by the same person.

¹³William C. Smith, A Bibliography of the Musical Works Published by John Walsh During the Years 1695-1720 (London: Printed for the Bibliographical Society at the University Press, Oxford, 1948), pp. 38, 39, 51.

¹⁴British Union-Catalogue, p. 1064.

suggests that they were originally for gamba. One wonders whether Grümmer ever examined them (or many of the others mentioned above). The following illustration is just one of many to show the character of Guerini's cello writing:

Guerini, Op. 9 Sonata 6 3rd Movement



The other third-generation composers of these cello sonatas in question are Q. Gasparino (d. 1778), called a cellist by Fétis; Piarello, whom Eitner mentions as having written six cello solos in 1784, adding that Gerber refers to Piarelli as a cellist;¹⁵ and Stefano Galeotti, also an eighteenth-century cellist. I have not been able to locate any eighteenth-century manuscripts or published cello sonatas by Quirino Gasparino (Gasparini) or G. Piarello (Piarelli, Pianelli); but these cellists are even less likely to have written for the gamba, at this late date, than the earlier composers were.

Fortunately, microfilms of the sonatas of the cellist Stefano Galeotti are available: Op. 1, six sonatas (ca. 1765); Op. 3, six sonatas (ca. 1766), of which four are duplicates from Op. 1 and two are new; Op. 4, six sonatas (ca. 1770); and a manuscript collection of six sonatas (one lacking in my copy), two of which are duplicates of Op. 1, but three are new. Thus, there are seventeen cello sonatas available for this study. Galeotti also wrote a set of six cello duets, as well as several sets of trio sonatas.

The Galeotti sonatas also prove to be for cello, but they do present a number of problematical passages. The sonatas range from easy (Op. 3, No. 5 and 6 and the manuscript sonatas No. 1 and 2) to quite formidable for that period (Op. 1, No. 1 and 4). The easier sonatas would seem to have been composed for the young

¹⁵ Robert Eitner, ed., *Quellen-Lexikon der Musiker und Musikgelehrten*, 2nd edition (Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1959), VII, 429.

student; the most difficult ones are not found again either in Op. 3 or in the manuscript sonatas. Perhaps Galeotti was experimenting more with them and decided this aspect diminished their musical value.

If one were to give only a cursory glance at the first few lines of the first sonata in Op. 1, he might think that the set was going to prove to be for gamba, for the following passage is somewhat easier to play on it than on the cello (although of course the half notes cannot be held if the four eighth notes with them are played in a detached manner. This is another example of a notational idiosyncrasy of the period--the half-note would be played either as an eighth note or as four eighth notes):

Galeotti, Op. 1 Sonata 1 1st Movement
mm. 7-8



(In his sonatas Galeotti uses the bass, tenor, alto, soprano and G-clefs, the latter to be played an octave lower regardless of the clef it follows, except for the harmonics in Op. 1, Sonata 4.)

The following passage in the same movement as the above illustration is idiomatic cello writing:

Galeotti, Op. 1 Sonata I 1st Movement
mm. 30-32



Several other illustrations may suffice to illustrate Galeotti's style:

Galeotti, Op. 1 Sonata I 1st Movement
mm. 39-42



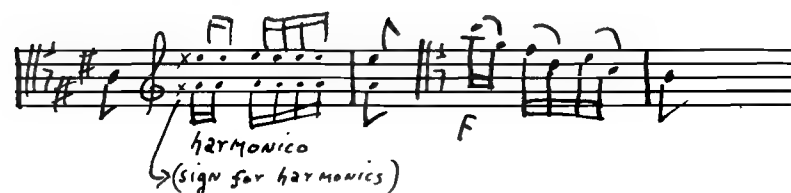
Galeotti, Op. 1 Sonata II 2nd Movement
mm. 72-73



Galeotti, Op. 1 Sonata III 1st Movement
mm. 68-69



Galeotti, Op. 1 Sonata IV 1st Movement
mm. 53-54



Galeotti, MS Sonata in D major 2nd Movement
mm. 52-54



It seems strange that neither Grümmer nor Albinus brought into question, specifically (though certainly they did by implication), the cello sonatas of Benedetto Marcello, about which there is indeed a question. Marcello wrote six cello sonatas which were published in two, or possibly three, editions; one by Walsh in London as Op. 2 (1732) and another by Le Clerc in Paris as Op. 1 (1735). Kolneder suggests that these sonatas "were probably published in Venice as Op. 3 between 1712 and 1717. Of this edition however no copy has been found so far."¹⁶ That Nathalie Dolmetsch included the sixth Marcello sonata in G major in her Twelve Lessons on the Viola da Gamba and said the sonatas were written "for the violadagamba or the violoncello"¹⁷ lends a good deal of weight to the argument that these sonatas may have been originally for gamba. She believes the reason they were printed for cello was that the cello was then coming into its own and that it was "Marcello's bow to fashion." To support this view one might point to Marcello's VI Sonate a Tre, Due Violoncello o Due Viole di Gamba e Violoncello o Basso Continuo, Op. 2, Witvogel, Amsterdam. It is true that, although the sonatas are certainly playable on the cello, a number of passages are easier on the gamba. From this "internal evidence," perhaps we should bow to the gambists!

In the early Italian baroque cello sonata literature only two composers indicated the specific alternative of cello or gamba: Carlo Zuccari in a manuscript sonata, Solo per la Viola da gamba o Violoncello & Basso, which is more suited to a gamba than to a cello, and Giorgio Antonietti, who in 1736 published XII Sonate le Prime

¹⁶ Benedetto Marcello, Sechs Sonaten für Violoncello und Basso continuo, edited by Walter Kolneder (Heidelberg: Willy Müller, Suddentscher Musikverlag, 1960), Preface.

¹⁷ Nathalie Dolmetsch, Twelve Lessons on the Viola da Gamba (London: Schott & Co., 1950), p. 15.

Cinque a Violoncello Solo e Basso, e la Altre Settle a due Violoncelli Overo due Viola di Gamba. Opera Prima. The figuration in the seven duets, however, is thoroughly cellistic, and I believe the alternate gamba designation was for commercial reasons, simply to procure more sales.

In conclusion I would say that I have found very little support for the assertion of either Grümmer or Albin that the early cello sonatas were transcriptions of sonatas originally written for gamba. Many of the early cello sonatas, if they do not contain idiomatic cello figuration or certain double stops (often to be interpreted to be broken up into figurative patterns) can be played on the gamba as well as the cello; but that any work can be played on the gamba does not establish that it was originally written for that instrument. In the absence of conclusive positive evidence of the intention of the composer, the assumption that for so long has been accepted (at least in some quarters)--that the early cello sonatas, by and large, were originally written for gamba---is not now tenable.

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The language I have Learn'd these forty years,
My native English, now I must forgo;
And now my tongue's use to me no more
Than an unstrung viol, or a harp;
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.

Richard II, I, iii 159



KARL NEUMANN

PORTRAITS OF OUR MEMBERS

KARL NEUMANN

Karl Neumann was born in 1903 in Prostějov, Czechoslovakia, studied at the Universities of Munich and Vienna, and at the University of Prague received his L. D. From the age of six he began his musical studies, playing first violin, later viola and 'cello. After his high school years he continued his 'cello studies with Ladislav Zelinka, professor at the master class of the Prague Conservatory, professor Hugo Becker, Berlin, and Enrico Mainardi, Rome. He took part in various chamber music ensembles, first in Prague and then in the London Polish String Quartet.

Since coming to the United States in 1945, he taught at the Ohio State University and the Duquesne University of Pittsburgh and is now holding the chair for musicology at the University of Southern Mississippi. He was for two years principal 'cellist with the Columbus Philharmonic Orchestra and for fourteen years member of the Pittsburgh Symphony.

Already in his student years he conceived a strong interest in ancient instruments, in particular the viola da gamba. In Pittsburgh he became member of the Antiqua Players in residence at the University of Pittsburgh and appeared with them on many concert stages in this country and in Europe.

E. N.



JUDITH DAVIDOFF

JUDITH DAVIDOFF

Music has been a life-long interest of Miss Judith Davidoff, one of the leading exponents of the viola da gamba in America today.

Miss Davidoff was born in Boston, Massachusetts, where she began the study of the 'cello at the age of seven and went on to major in music at Radcliffe College. Later she was granted the Soloist Diploma in 'cello from the Longy School of Music.

After performing five years with the Camerata of the Boston Museum of Fine Arts, she joined the New York Pro Musica as violist da gamba, and is presently the director of the New York Pro Musica's Consort of Viols. She is a member of "The Chamber Players" (formerly Baroque Players of New York) as both 'cellist and gambist under the direction of Sonya Monosoff, and a member of Manhattan Consort under the direction of La Noue Davenport. She has also been soloist with the New York Philharmonic, at the Carmel Bach Festival and with the Musical Compostela in Santiago, Spain.

The beautiful bass viola da gamba that Miss Davidoff is holding in the accompanying photograph was stolen on Labor Day, 1968, from a station wagon that the New York Pro Musica used to transport its instruments. This instrument, along with a bass viola da gamba belonging to the Pro Musica, a five-string vielle (fidel) made by Eugen Sprenger and several ancient wind instruments were stolen in Manhattan.

Miss Davidoff's instrument is a lovely antique, maker unknown, with a rich dark varnish, quadruple purfling and a delicately carved man's head. In the black Jaeger case were two bows; a Dolmetsch with an ivory frog and black hair; and a Bultitude with carved ivory frog and white hair. The Pro Musica viol, which had a scroll, was made by Voss in Germany in 1937 and is so labeled. There was also a Dolmetsch ivory-frogged bow in the case with this viol. Members of the society can help Miss Davidoff by contacting violin makers, dealers, music stores and pawn shops in various areas of the United States to alert them to the loss. If anyone has information concerning any of these instruments, please contact Miss Davidoff at 675 West End Avenue, Apartment 9 B, New York, N. Y. 10025.

E. G.

TWO OLD BASS VIOLS

Meinertzen Viol

The bass viola da gamba illustrated in Plates I, II, III and IV was made in 1710 by Jacob Meinertzen of Berlin, and is now owned by Mrs. H. Murray Robb of Islington, Ontario, Canada. This instrument, along with a Stainer bass viol, was purchased by Dr. and Mrs. Robb from Luthier Rosenthal of New York City in 1963. Mr. Rosenthal had kept the two instruments in a showcase for twenty-eight years. Further history of the two viols is not known.

The back and ribs of the Meinertzen instrument are of a rich brown in color and are made of bird's-eye maple. The back is rounded and both the upper and lower border of the ribs are banded in ivory. The fingerboard, at the time the Robbs purchased the viol, was so narrow that even a person with extremely small fingers had trouble in playing, so a wider fingerboard was made that projects beyond the neck, as seen in Plate II.

The label reads:

Jacob Meinertzen
Königl. Hoff -- Viola da gamba und
Lautenmacher in Berlin 1710

Dr. Robb States the "Königl. Hoff" is probably an abbreviation for "Königlich Hoff (old spelling for Hof)" which means "to the Royal Court".

Following are the measurements of the instrument:

String length, nut to bridge	24"
Body length	26-3/4"
Fingerboard length	19-1/8"
Fingerboard width at nut (original)	1-1/8"
Total length	43-5/8"
Width of upper bouts	12-1/8"
Width of lower bouts	15"
Depth of ribs (maximum)	5-1/4"



PLATE I



PLATE II

FRONT AND BACK OF MEINERTZEN VIOL

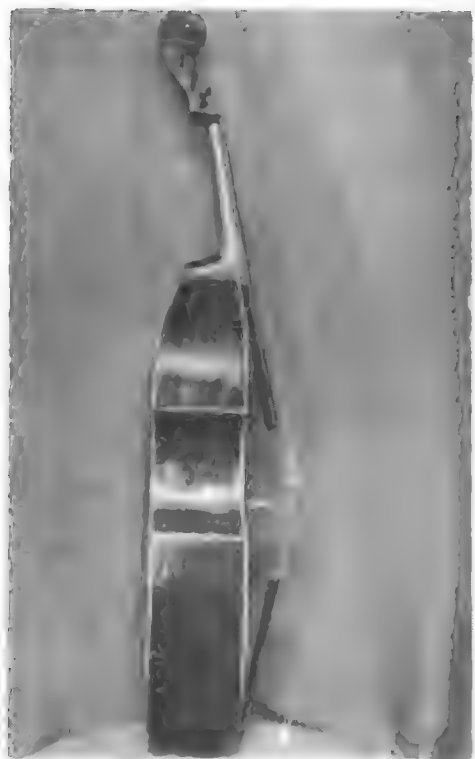


PLATE III

SIDE AND HEAD OF MEINERTZEN VIOL



PLATE IV

Boivin Viol

The beautiful bass viol shown in Plates V, VI and VII is owned by Dr. Efrim Fruchtman, Professor of Music at Memphis State University in Memphis, Tennessee. This instrument was made by Claude Boivin who worked in Paris during the first part of the 18th century.

When a viol player sees the instrument for the first time, his attention is directed the fact that it has extended corners at the middle bouts, a back which is rounded instead of flat, a tail piece held by a gut loop instead of a hook bar and that the edges of the belly and back overlap the ribs. While such structural features are considered to be typical of the violin family, it is not uncommon to find one or all of them in all sizes of viols and in viols of all periods.

One of the oldest viols extant, a tenor viol owned by the Dolmetsch Museum in Haslemere, has f holes and the plate and back extended beyond the ribs; the instruments of Francisco and Ventura Linarolo have f holes; a treble and a tenor viol illustrated in a painting by Louis Le Nain (1593-1648) illustrates a bass viol with extended corners at the middle bouts, f holes and overlapping of the plate and back; Christopher Simpson, in his *Division Viol*, illustrated a viol (that he considered better for playing divisions) which has extended corners; and many extant old instruments have rounded backs, such as the Meinertzen bass of Mrs. Robb that is shown in plates I-IV of this article.

Dr. Fruchtman has provided the following measurements:

Total length	49"	Vibrating string length	25"
Body length (approximately)	27"	Upper bouts (widest part)	12-1/2"
Middle bouts (from lower corner to lower corner)	14"		
Lower bouts (widest part)	16"	Maximum depth slightly less than	6"



PLATE V

SIDE VIEW OF BOIVIN VIOL



PLATE VI

FRONT AND BACK OF BOIVIN VIOL



PLATE VII

Charles ENEL
Luthier
48 Rue de Rome
PARIS

Certificat d'Authenticité

9390
2017

*Je soussigné Charles Enel
luthier à Paris certifie que l'instrument soumis
ce jour à notre examen par S^r Propriétaire
M*

*est une Vièle de Gambe de l'Ecole de Paris de
la 1^{ère} moitié du XVIII^e Siècle fait par*

Claude Boivin



CERTIFICATE OF CERTIFICATION FOR BOIVIN VIOL

L'instrument porte une étiquette de cet auteur au milieu de l'an 1743 - On remarque sous un médaillon imprimée au feu sur le talon du manche la marque = BOIVIN

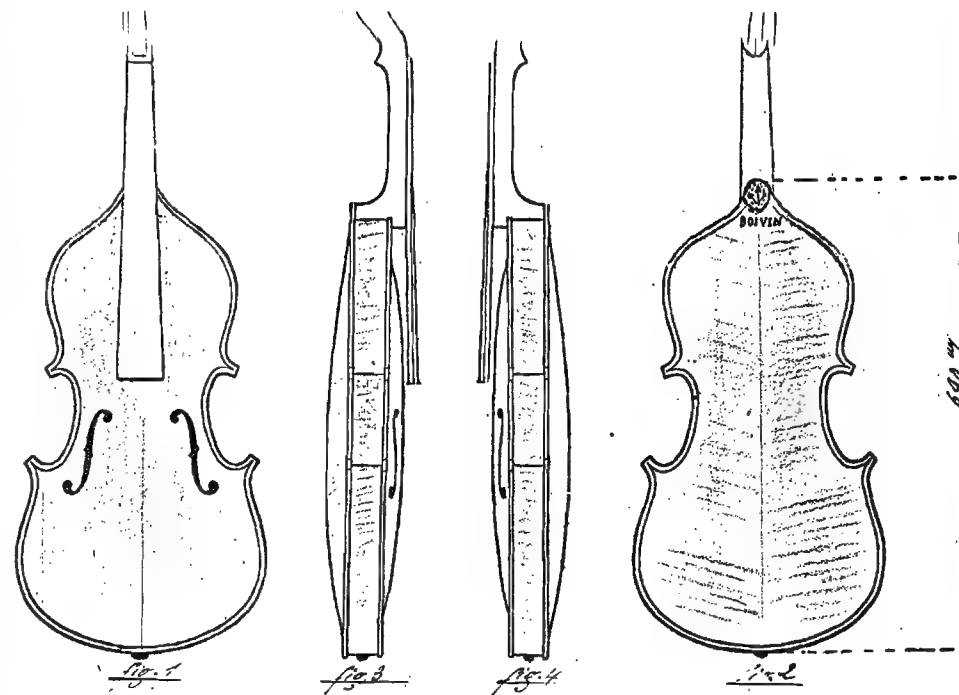
Claude Boivin exerça Paris de 1725 jusqu'au milieu du XVIII^e siècle - Son autorité fut reconnue par des Contre-jurés puisque Il fut élu Jure des Maîtres-Luthiers de la Corporation

Son œuvre est proche de celle de Roguay & de Pierray surtout de celle de ce dernier - Cependant la manière est plus sage & mesurée que celle de Roguay - Ses Contours moins accusés que ceux de Pierray & s'inspirent plutôt de ceux d'Amati (tout comme ceux de Pierray) mais avec plus de discrétion - Son vernis est de bonne pâte onctueuse & souvent d'un beau coloris rouge.

La Viole que nous examinons, œuvre de cet auteur de talent, concilie ceux ayant le milieu entre la Viole franche du 17^e & le Style Guérnan = fond routé, coins, ff au dessin semblable à celui d'un Cello - Il n'est que la forme "en poire" du devant, la brièveté du format qui permettent d'indiquer la destination de l'instrument naturellement Ses cinq chevilles identiques - La tête est une pure merveille d'élégance, de finesse & de réalisation

En dehors de la remarquable exécution, de son beau vernis de belle pâte, et de son coloris nous avons sous les yeux une œuvre intéressante, avec que se présentent un compromis entre la viole & le violoncelle - Dernier effort d'un instrument perdurant sa disparition

Fait à Paris le 23 Janvier 1910



Le format	est de	690 mm	mesure sur	le fond	talon compris
Le fond		692 mm		la table	au bas du pied de manche
Les éclisses	de 2 pièces est d'ébène de bête leur mailles ardent peu marquées d'inségal large mailles finies au moyen des filets et très légers les bords d'interrompent en certains endroits - A remarquer - A la table une marque au feu représente une fleur de lys stylisée portant un - dont on remarque BOIVIN. Dans la partie sup ^{re} & inf ^{érieure} aux flancs un peu au centre tout marqué. Naturellement en 2 parties sup ^{re} & inf ^{érieure} la forme en poire d'origine d'après dans les Violes				
Côté sup ^{érieur}	parties sup ^{érieures} d'arabes marquées, très entrelacées au plan d'arrondi, dessin d'après nature, mais plus				
Côté inf ^{érieur}	parties inf ^{érieures} d'arabes marquées, très entrelacées au plan d'arrondi, dessin d'après nature, mais plus				
La table	de 2 pièces est de bois d'orme en général marquant avec q. q. points au feu, mais sans traits				
La tête	A remarquer - La chantrelle partie inf ^{érieure} & gauche				
Le vernis	Le vernis est de pâte légère à reflet brun rouge				

Paris le 23 Janvier 1910

Ch. Bief

VIOLO DISCOGRAPHY: 1968 SUPPLEMENT

by
Carl N. Helmick, Jr.

This is the third annual installment of what promised to be a continuing project of providing information on records which employ viols and other early bowed instruments, previous articles having appeared in volumes 3 and 4 of this journal.

The 1966 discography and 1967 supplement have covered more than two hundred records. Even with this substantial quantity of listings, there are no doubt a number of omissions, as the number of records featuring viols has been steadily mounting. Of the records included, some details on titles or exact instrumentation have been lacking in perhaps one entry out of every four or five, though even in these cases sufficient information (record number, overall title or brief description, and sometimes the performers) has been given to make the listing useful.

The records for which details are lacking are ones for which complete information has not been specified in record catalogs or reviews (as frequently occurs when a record contains several works or sections of varied instrumentation) and which have not been readily available to the author for inspection. In the majority of such instances the records have been issued abroad and receive limited distribution in the U.S.A. These limitations notwithstanding, the discography published in this journal constitutes by far the most comprehensive listing of viol records which has appeared anywhere. Thus the criticism of incompleteness which has been made against it in another journal seems both puzzling and unwarranted.

For the convenience of readers, the scope and format of the discography, which have been described earlier (primarily in the 1966 article), are restated here.

Scope. The project has attempted to include all records which employ one or more viols as solo or ensemble instruments. Although the emphasis is on viols playing independent parts, records using only a continuo viol (clearly audible) will be listed as they turn up. Further, records employing other historical bowed instruments (except baryton, viola d'amore, and members of the violin family) will be included in the main listings of viol records, and these instruments will be counted along with viols in the instrumentation

code that appears in the right-hand column. Baryton records are listed in a separate section at the end. For the present, records with viola d'amore are not included, except, of course, when other bowed instruments within the extent of coverage are also present.

Viol Nomenclature. A consistent terminology for the various sizes of viols has been followed: descant (pardessus), treble, alto, tenor, lyra, bass (division to consort sizes), and contrabass (violone). In several cases it has been necessary to second-guess ambiguous or apparently incorrect designations given on the record or record jacket.

Format. Records are arranged first by label name and then by number. The latest record numbers are used in those cases where a record has been issued two or more times on the same label. When a recording has been reissued on another label, a cross reference is supplied when known. The monaural number is given first, followed by a diagonal line (/) and the stereophonic number. A dash in either location indicates unavailability of that mode of issue. Many manufacturers are now beginning to release new records only in stereo, and it probably will not be very long before most monaural records are discontinued, except in the guise of pseudo-stereo form (monaural "electronically rechanneled" for stereo). No attempt has been made to distinguish between true stereo and pseudo-stereo forms in the listings.

The compositions on a given record are listed individually by composer, when the information on hand is sufficiently detailed, with the performers given below. Composers' names are capitalized as an aid to ready identification. When only some of the compositions on a record fall within the scope of the discography, the list of works is prefaced by the word "includes" or "including," and the other pieces on the record are omitted from the list. In the right-hand column is a series of symbols, explained below, which gives a rough indication of the instrumentation at a glance.

Instrumentation Code (right-hand column).

1	One viol	}	Does not count the continuo viol, if any. Such a viol is indicated by + or "U".
2	Two viols		
3	Three or more viols		
U	Uncertain		
*	At least one of the viols is smaller than a bass.		

- s Singer(s) used (vocal soloists and/or groups).
 n Narrator or speaking voice used.
 p Plucked instrument(s) used.
 k Chordal keyboard instrument(s) used.
 o At least one other type of instrument is used in addition to the above
 + (Additional) viol used in continuo (usually bass, occasionally contrabass). ++ indicates both bass and contrabass continuo viols used.
 u Continuo bass viol used which has occasional brief independent passages or which ornaments the bass line somewhat.

Somewhat uncertain items are enclosed in parentheses. More doubtful items are followed by a question mark.

Abbreviations Used.

A. Instruments and pitches (no period used):

a	alto	port	portative
b	bass	rec	recorder
bsn	bassoon	tn	tenor
btn	baryton	tr	treble
cb	contrabass	tromb	trombone
d	descant (=pardessus)	trpt	trumpet
db	double bass	v	viol
fl	transverse flute	va	viola
hpsi	harpsichord	vc	violoncello
kyb	keyboard	VdA	viola d'amore
org	organ	virg	virginal
perc	percussion		

B. Other abbreviations (period usually used):

chbr.	chamber	incl.	includes, including
cond.	conducted, conductor	instr.	instrument(s) instrumental
cont.	continuo	Ren.	Renaissance
ens.	ensemble	son.	sonata
fant.	fantasy, fantasia, etc.	w.	with

Major keys are in capital letters, minor keys in small letters.

Corrections and Additions. Readers who can supply missing details or information on additional records are strongly urged to do so by writing to the author or to the secretary of the society.

CONTENTS OF 1968 LISTINGS

- I. Records with Viols: Corrections to Earlier Listings
- II. Records with Viols: New Listings
(No baryton records this year)

I. RECORDS WITH VIOLS: CORRECTIONS TO PREVIOUS LISTINGS

Mono No./Stereo No.

Instru-
mentation

CANTATE

640201/650201

SCHÜTZ: Christmas Oratorio. Briefly described in 1967 supplement. Recently reissued on Vanguard SRV-232, more fully described in this year's new listings.

CHANTRY

CRLP 4/ -

List of performers omitted (1966 discography):
 Cécile Dolmetsch (d v & b v), M. Walton (b v),
 J. Saxby (hpsi)

HAYDN SOCIETY

HSE 9100/ST*HSE 9100

Instrumentation code for the last work (1966 discography) should read: 3spo.

HELIODOR

H 25006/HS 25006

TELEMANN: Sonata in G (b v, lute), verified as taken from Archive ARC 3043 (APM 14515); both records listed in 1966 discography.

MUSICAL HERITAGE SOCIETY

MHS 761/MHS 761-S

Gothic & Ren. Dances. Title information. Includes:

ANON. (14th cent.): Trotto (instr. ens. w. rebec)

1*op

ANON. (14th cent.): Nota (rebec, lute, busine)

1*op

ANON. (14th cent.): Lamento di Tristan(instr. ens. w. d v)	1*o
ANON. (14th cent.): Stantipes (instr. ens. w. rebec)	1*op
ANON. (14th cent.): Istampita Ghaetta (inst. ens. w. rebec)	1*o
ANON. (15th cent.): Molendinum de Paris (d v, lute, tn vn)	1*op
JEAN LE GRAND: Entre Vous (d v, tn vn, lute, drum)	1*op
T. SUSATO: Pavane "The Battle" (d & b v, 2 cornetts)	2*o
T. SUSATO: Allemande (d & b v, 2 crumhorns)	2*o
C. GERVAISE: Allemande (d & b v, cornett, lute, drum)	2*op
C. GERVAISE: Pavane-Passamezzo (d & b v, rec, lute, drum)	2*op
C. GERVAISE: Galliarde (d & b v, cornett, shawm, lute)	2*op
C. GERVAISE: Bransles de Bourgogne (ens. w. vielle, d & b v)	3*o
C. GERVAISE: Bransles de Champagne (ens. w. d & b v) Instrumentalists incl. K. Walter (d v and other instr.), E. Sloane (rebec, Gothic vn [=vielle?], d v), G. Sonneck (tn vn, b v)	2*o

PIROUETTE/JANUS

Listed (1966) under the "Janus" label (Baroque Records of Canada); now distributed (at least in the U.S.A.) by the Everest Record Group, primarily under the name "Pirouette." Records numbers, incl. "JA(S)" prefix, remain as before.

JA 19025-19026/JAS 19025-19026

F. COUPERIN: Les Nations (4 suites played on vn, fl, hpsi, & b v, by the Alarius Ens., Brussels). Incorrectly indicated in 1966 as being available entirely on one record, JA(S) 19025, when in fact two records (available separately) are required for the 4 suites. JA(S) 19025 contains "La Française" and "L'Espagnole"; JA(S) 19026 contains "L'Imperiale" and "La Piemontoise."

SAGA (England)

PAN 6208/SPAN 6208

Music of the Royal Courts (1967 supplement). Corrected record number and more complete title information. Incl.:

R. DEERING: Pavan & Alman à 5 (viols)	3*
COPI'RARIO: Fant. à 5 "Chi puo mirarvi" (viols)	3*
ANON.: Sweet was the song the Virgin sung(voice, 4v)	3*s

WM. BYRD: Susanna Fair (voice, 4 viols)	3*s
ANON.: Ah! Silly poor Joas (voice, 4 viols)	3*s
WM. LAWES: Fant. & Air à 5 in a (viols)	3*
T. TOMKINS: Fant. à 6 in g (viols)	3*
R. MICO: Pavan à 4 in F (viols)	3*
R. FARRANT: Abradad (voice, 4 viols)	3*s
ANON.: This merry, pleasant spring(voice, 4 viols)	3*s
R. NICHOLSON: Cuckoo Song (voice, 4 viols)	3*s
C. SIMPSON: Divisions on a Ground in D(b v;org, b v)	1k+
J. JENKINS: Fant. à 5 in D; Bells Pavan à 6 in a (viols) English Consort of Viols (R. Nicholson, M. Lempfert, E. Goble; R., K., & A. Skeaping), S. Armstrong (soprano)	3*s

(This record is not distributed in the U.S.A. American readers interested in obtaining it are advised to contact one of our members, Henry Hood Jr., Guilford College, Greensboro, N.C. 27410, as he may still have some copies available at cost.)

VANGUARD

VRS 9230/VSD 79230

"Noël" (1967 supplement). Title information: 13 songs, incl. the following which use viols, recorders, lute, hpsi, organ, etc.:

O Come, O Come, Emmanuel (French trad.)	3*ok(p)s
Coventry Carol (Eng. trad.)	3*ok(p)s
Mary's Wandering (Ger. trad.)	3*ok(p)s
Joan Baez (voice) w. rec consort, v consort, lute, org. hpsi, modern instruments. Unnamed instrumentalists cond. by P. Schickele.	

WESTMINSTER

W 9603/ -

J. DOWLAND: Ayres for 4 Voices, Vol. 2. Record number omitted in 1967 supplement.

II. RECORDS WITH VIOLS: NEW LISTINGS

Mono No./Stereo No.

ALPHA (Belgium)

138C/ -

L. de CAIX D'HERVELOIS: Suite 3 in d (b v;hpsi, b v) 1k+

Instru-
mentation

ALPHA (Belgium) (continued)

- A. FORQUERAY: Suite 4 in g (bv; hpsi, b v) 1k+
J. Hsu (bv); Wm. Austin (hpsi), B. Mueser (bv)
(This record can be ordered from Disques Alpha;
52, avenue Notre-Dame de Lourdes; Bruxelles 9,
Belgium.)

ANGEL

36379/S 36379

- Ren. Music at the Ct. of the Holy Roman Empire. Vocal &
instr. works by ISAAC, JUDENKÜNIG, HOFHAIMER, U
SENFL, JOSQUIN DES PREZ, KLEBER, GREFFINGER,
FINCK, & KOTTER.
Soloists, RIAS Chbr, Choir (G. Arndt) with instr.
ens., incl. viols & other historical instruments.

CHANTRY (Mail order only: Chantry House, Grays Close,
Haslemere, Surrey, England)

CRLP 7/ - Includes:

- H. DUMONT: Allemande for 3 Viols & Hpsi 3*k
T. MARC: Sonata 3 (dv; hpsi, b v) 1*k^u
Cécile Dolmetsch (tr & d v), M. Walton (tn & b v),
S. Marshall (bv), D. Wilkins (hpsi), C. Wood (hpsi)

CRLP 8 / -

Musick of Sundry Kyndes, incl.

- ANON. (pub. Arbeau, 1558): Pavane "Belle qui tient ma
vie" (rebec, 2 rec, tn & b v, virg) 3*ko
C. SIMPSON: Divisions on a Ground in C (tr v; hpsi, bv) 1*k+
T. MORLEY: Fant. à 2 "Il Doloroso" (tr & bv) 2*
J. JENKINS: 2 Ayres à 4 (4 v) 3*
L. de CAIX D'HERVELOIS: Suite 4 (dv; hpsi, b v) 1*k+
G. FRESCOBALDI: Ricercare 1 & 10 (4 v) 3*
J. S. BACH: Aria "Komm süßes Kreuz" from St. Matthew
Passion (bass voice, bv; hpsi, cb v) 1ks+
Numerous performers, incl. violists Cécile Dol-
metsch, M. Walton, S. Marshall, A. Marshall, D.
Channon, J. Isaacs, L. Ring, & K. Skeaping; w.D.
Wilkins (virg, hpsi), C. Wood (hpsi), G. Honey (bass
voice)

COLUMBIA (U. S. A.)

- ML 5875/MS 6475 Includes:
JUAN DEL ENCINA: Triste España (b v, lute) 1p

COLUMBIA (U. S. A.) (continued)

- J. ROSENMÜLLER: Son. in d (rec, bsn; hpsi, b v) ko+
G. TELEMANN: Son. à 4 in G (rec, vn, ob; hpsi, b v, bsn) ko+
G. FRESCOBALDI: Canzona seconda (rec, fl; lute, b v) op+
ROBT. DOROUGH: Eons Ago Blue (1962) (4 rec, b v, perc) 1o
Krains Consortium & Baroque Ens. (Krains), incl.
B. Mueser (b v)
(Recently reissued on Odyssey 32 16 0143/32 16 0144)

CROSSROADS

22 16 0103/22 16 0104

- Delightful Divertimentos & Pretty Partitas, including:
J. QUANTZ: Trio Son. (VdA, fl; hpsi, cb? v) ko+
K. STAMITZ: Divertimento (VdA, cb? v, Theorbo) 1op
J. KRUMLOVSKY: Partita (VdA, cb? v) 1o
G. B. BUONONCINI: Son. No. 1 (orig. prob. for vc,
played here on cb? v & theorbo) 1p
J. SCHMELZER: Son. a Tre (vn, tromb, bsn; hpsi, cb v) ok+

(The low stringed inst. used on this record is described
variously as "bass viol" and "violone" on the jacket; it
seems to be a true cb v which is played up mostly in the
bass range in all but the last work, where it is used as
a contrabass instr.)

- J. Horák (VdA), M. Klement (fl), F. Pošta (violone),
O. Kredba (hpsi), Z. Pitter (theorbo), L. Hlaváček (vn),
Z. Pulec (tromb), J. Mészáros (bsn)

(A Supraphon reissue)

DOVER

HCR 5270/HCR 7270

- Ger. Music of the Ren., incl.:
PAULIS DE BRODA: Pfauenschwanz (viols) 3*
L. SENFL: Quodlibet (3 voices, viols) 3*s
C. OTHMAYR: Bauerntanz (viols) 3*
T. STOLTER: Entlaubet is der Walde (voice, viols) 3*s
The Ambrosian Consort, In Nomine Players (D. Stevens)

HELIODOR

H 25055/HS 25055

- SCHÜTZ: Easter Oratorio
Reissue of Archive ARC 3137 (APM 14637)/ARC 73137
(SAPM 198637) (1966 discography)

MUSIC GUILD

MG 109/MS 109

- C. MONTEVERDI: Secular Vocal Works (10 songs for
tenor & cont., one with vn) ks+
H. Cuenod (tenor), R. Brink (vn), D. Pinkham (hpsi),
J. Davidoff (b v) kos+

MUSICAL HERITAGE SOCIETY (Mail order only: 1991
Broadway, New York, N.Y. 10023)

MHS 798-799/MHS 798-799 S (2 records)

- G. P. TELEMANN: Patient Socrates (comic opera; uses b v lps
& lute in several recitatives & arias, sometimes with ps+
other instr.) ops+
Soloists & Chorus of Hitzacker Summer Festival
(1965), Southwest Ger. Chbr. Orch. (G. Weissen-
born), incl. G. Münch-Holland (b v)
(An Amadeo reissue)

MHS 827/MHS 827 S

- C. MONTEVERDI: 16 Scherzi Musicali (complete) kos+
(Songs for 1-3 voices w. 2 vn, hpsi, & bv; hpsi omitted los+
in some songs)
Soloists, Nuova Concerto Italiano (C. Gallico),
incl. U. Ferriani (b v)
(An Erato reissue)

NONESUCH

H 1119/H 71119

- Masters of the High Baroque, incl.:
D. BUXTEHUDE: Trio Son. in e (Op. 1/7) (vn, b v; cont.) 1ko
D. BUXTEHUDE: 4 movts. from Trio Son. in D (Op. 2/2)
(vn, b v; cont.) 1ko
G. P. TELEMANN: Trio Son. in F (rec, b v; cont.) 1ko
H. Bunte (vn in first work), K. Schlupp (vn in second
work), J. -C. Krause (rec), R. Dommisch (b v), R.
Ristenpart (hpsi), B. Hindrichs (vc)
(A reissue from Club français du disque)

H 1129/H 71129 Includes:

- J. S. BACH: Sinfonia (Concerto) from Cantata 152 (rec,
ob, VdA, b v, cont.) 1ko
J. S. BACH: Sinfonia from Cantata 76 (ob d'amore), b v
cont.) 1ko

NONESUCH (continued)

- H. Möhring (rec), H. Winschermann (ob, ob d'amore),
G. Lemmen (VdA), A. Bauer (b v), Cologne Soloists
Ens. (H. Müller-Brühl)
(A Pelca reissue)

H 1167/H 71167

- J. DOWLAND: Songs & Ayres, incl.:
Four songs for 4 voices (vocal-instr. ens): Were every
thought an eye; An heart that's broken and contrite;
Where sin, sore wounding; If that a sinner's sights. 2*ops
Seven songs for tenor w. lute & bv: Shall I sue; Go
crystal tears; Love, these beams that breed; Say,
love, if ever thou didst find; Lady, if you so spite me;
Weep you no more, sad fountains: Fine knacks for ladies. lps
Song for soprano w. lute & bv: Farewell, unkind, farewell! lps
Song for chorus, lute, bv: Tell me, true love. lps
Soloists, Vocal Ens. (R. Leppard), Consort of Instru-
ments, incl. Cécile Dolmetsch (tr v), D. Kessler (bv)

/HB 73016 (2 records)

- Triumph of Maximilian I, incl.:
L. SENFL: O Herr, ich ruf' deinen Namen an (4 v) 3*
L. SENFL: Fortuna--Ich stand an einem Morgen (2v, 2
lutes) 2*p
L. SENFL: Die Brunnlein (3 voices, dulcian, lute, b v) lops
L. SENFL: Nun gröss dich Gott (instr. ens. w. 2 v) 2*op
L. SENFL: Ach, Elslein--Es taget vor dem Walde (2
voices, 2 viols) 2*s
H. ISAAC: Isbruck, ich muss dich lassen (voice, 2 v) 2*s
H. ISAAC: J'ay pris amours (voice, v, lute) 1*ps
H. ISAAC: O Venus bant (2 v, tromb) 2*o
H. ISAAC: Le seriteur (voice, v, dulcian) 1*os
H. ISAAC: Un di lieto giamai (voices, 2 v, lute) 2*ps
H. ISAAC: Carmen in fa (cornett, shawm, crumhorn, b v) lo
P. HOFHAIMER: On frewd verzer ich (voice, lute, b v) lps
P. HOFHAIMER: Meins traurens ist (voice, cornett,
shawm, b v) los
London Ambrosian Singers (J. McCarthy), Vienna Ren.
Players, incl. viol players C. Gottschlich, E. Sloan,
E. Bisanz, and G. Sonnek.
(A Belvedere reissue)

NONESUCH (continued)

HC 3014/HC 73014 (3 records)

Music at the Courts of Italy, Sweden, & France, incl.:

G. P. da PALESTRINA: 8 Recercare (five w. viols 3*
alone, two w. rec & viols) 3*o

G. FRESCOBALDI: Canzona "La Lanciona" (tr v?,
ob, bv, org) (2*)ko

G. GABRIELI: Canzona "La Spiritata" (viols) 3*

O. VECCHI: Fant. à 4 (viols) 3*

C. MONTEVERDI: 3 madrigals (1587), played on viols 3*

D. BUXTEHUDE: Son. in F for 4 Viols & Cont. (viols,
org) (3*k+)

G. DÜBEN: 3 dances (viols & hpsi) (3*k+)
Camerata Lutetiensis
(A Charlin reissue)

ODYSSEY

32 16 0143/32 16 0144

Reissue of Columbia ML 5875/MS 6475 (1968
supplement).

/32 16 0202

A. WILLAERT program, incl.:

Recercar No. 2 (3 v) 3*

Dulces Exuviae (voices, 3 v) 3* s

Soloists, Ambrosian Consort & Singers(D.
Stevens), Jaye Consort of Viols

ORPHEUS (Mail order only, from the Musical Heritage
Soc., 1991 Broadway, New York, N.Y. 10023)

OR 341/OR 341 S

Polish medieval music (15th & early 16th cent. vocal
music, mostly w. instr. accompaniment). Includes:

ANON.: Cracovia civitas: Salve sancta parens: Pas-
tor gregis egregius: Badz wiesiola panno czysta:
Chwala tobie gospodzinie, Cristicolis secunditas,
Angelus ad virginem. (3)*ops

MIKOLAJ OF RADOM: Et in terra pax: Patrem
omnipotentem, Magnificat. (3)*ops

Boys' & Men's Chorus of the Pomeranian Phil-
harmonia of Bydgoszcz (J. Radwan) with Capella

ORPHEUS (continued)

OR 341/OR 341 S (continued)

Bydgostiensis Pro Musica Antiqua (J. Galonski)
(A Muza reissue)

RCA VICTROLA

VIC 1272/VICS 1272 Includes:

G. P. TELEMANN: Suite in D (bv, orch.) 1ko

Collegium Aureum (Reinhardt) with J. Koch (bv)

(Reissue of Harmonia Mundi HM 30618/530618,
1967 suppl.)

VIC 1317/VICS 1317

J. S. BACH: Selections from Notebook for Anna Mag-
dalena Bach (numerous short pieces, using soprano,
baritone, boys' choir, hpsi, org, vc, bv). (ks+)

E. Ameling (soprano), H. - M. Linde (baritone),
Tölzer Boyschoir, G. Leonhardt (hpsi), R. Ewer-
hart (org), A. May (vc), J. Koch (bv)

TELEFUNKEN

AWT 9501-02/SAWT 9501-02 (2 records)

MONTEVERDI: Vespers of the Holy Virgin (1610): uses (2*kos)

vocal-instr. ens. incl. tn & bv, other historical

instr. soloists, boys' choir, Schola of Capella An-
tique, Munich, (K. Rohlund), Monteverdi-Chor Ham-
burg, Concentus Musicus, Vienna (J. Jürgens)

TURNABOUT

TV 4088/TV 34088 S

SCHÜTZ: Christmas Oratorio (2sko-)

(Reissue of Vox DL 780/STD L 500780, 1967
supplement)

UNIVERSITY OF ILLINOIS PRESS

10" LP record (mono only) included with the book "The
Songs of the Minnesingers" by B. G. Seagrave & W. Thomas.
Works by FRIEDRICH VON HAUSEN, HEINRICH VON
VELDEKE, WOLFRAM VON ESCHENBACH, WALTHER
VON DER VOGELWEIDE, NEIDHART VON REUENTHAL,
DER UNVERSAGTE, HERMAN DAMEN, "FRAUENLOB"

UNIVERSITY OF ILLINOIS PRESS (continued)

HEINRICH VON MEISSEN, WIZLOW VON RUGEN, HUGO VON MONTFORT, & OSWALD VON WOLKENSTEIN. (1ops)

E. Howick & J. Davidson (voices), R. Widder (rec)
A. Gove (v), B. Seagrave (lute & perc)

VANGUARD

SRV 232/SRV 232 SD

H. SCHÜTZ: Christmas Oratorio (2 v accompany angel: ks
b and/or cb v used along w. org & hpsi for cont.) 2ks

Soloists, Westphalian Choir & Baroque Instr. Group
(W. Ehmann), incl. R. Lahrs (tn v), J. Koch (tn & bv),
H. Spicker (bv), H. Stöhr (cb v)
(Reissue of Cantate 640201/650201, 1967 supplement)

/SRV 245 SD

H. SCHÜTZ: Musikalische Exequien (Org, theorbo, cb v kps
are used for the cont. choral sections are doubled by ps
various combinations of viols, recorder, & baroque 3os
brass instr.) 3ks

Soloists, Westphalian Choir & Baroque Instr. Group
(W. Ehmann), incl. violists J. Koch, U. Blume, R.
Lahrs, T. Harlan, H. Haferland, G. Münch-Holland.
H. Spicker

VOX

VBX 52/SVBX 552 (3 records)

H. BIBER: Incl. 15 "Mystery" Sonatas for vn & cont. ko
(Cont. uses bv w. org, regal, or hpsi.)
S. Lautenbacher (vn), R. Ewerhart (org, regal, hpsi),
J. Koch (bv)

VUX 2012/SVUX 52012 (2 records)

G. F. HANDEL: La Resurrezione (Easter Oratorio): bv 1kos
used in several sections as obbl. or cont. instr. 1ps
along w. lute, recorders, & other instr. 1ops
Santini Kammerchor & Kammerorchester, Münster
(R. Ewerhart): bv soloist not named.

REVIEWS

Music for Lute and Bandora, Vol. I of The Complete Works of Anthony Holborne, Harvard Publications 1. Edited by Masakata Kanazawa, Harvard University Press. 1967

This is a first volume of a series that will be welcomed by lovers of Elizabethan Music. The volume is very attractive with a high grade paperback cover that is decorated with illustrations of the lute and bandora that was used in William Barley's A New Book of Tablature. The paper used in this edition is also of excellent quality.

In the editor's note it is stated that "each volume (in this series) is intended to be both scholarly and practical and not so expensive that performers will consider it for library use only." This reviewer finds these intentions to have been fully realized.

The preface and the list of sources show painstaking research on the part of Mr. Kanazawa and the editing of the music shows not only an understanding of the lute music of this time but a high degree of sensitiveness toward it. Each composition is presented in both musical notation and tablature. The musical notation is clear, well spaced and easy to read, and the tablature is the most legible that this reviewer has yet encountered, thus rendering the volume a performing one.

This volume contains fifty-three compositions for the lute (consisting of fantasias, pavans, galliards, almanes and titled pieces), some of which can be put together to form suites. There are also fifteen selections for the bandora and the appendix contains four selections which are variations on four of the compositions in the lute section.

Let us hope that when other volumes in this series -- such as the proposed The Cithtran School and Pavans, Galliards, Almains and Other Short Aires Both Grave and Light in Five Parts -- are published, that the same degree of scholarship is maintained as in the initial volume; and that the editors also see to it that these following volumes can be used by performers by publishing parts for the twenty-three compositions in Holburn's The Cithtran School in which the bass viol is used and by publishing all of the necessary parts as well as the score for Pavans, Galliards, Almains and Oth-

er Short Ayres both Grave and Light in Five Parts, so they can be performed by viol consorts.

CHRISTOPHER TYE, Instrumental Music: Twenty-one Innomines (1) Nineteen in five voices and one each in four and six voices, (2) Four settings of Dum Transisset Sabbatum, all in five parts, (3) A group of five voice pieces under various titles (Rubem Quem, Christus Resurgens, Amavit Laudes Deo, and O Lux), (4) One three-voice work, Sit Fast. Edited by Robert Weidner. A-R Publications, New Haven, Connecticut, 1967.

The editor and publishers are to be congratulated for their efforts in bringing out this volume of early English viol music which has been sadly neglected in the past.

This attractive volume comes in paperback and is Number III of a series labeled Recent Researches in the Music of Renaissances. The cover is appropriately decorated with a handsome woodcut and the printing and calligraphy are done in good taste.

The preface shows the editor to be very knowledgeable in this period of English music and has avoided the common pitfalls of many modern editors of early 16th century music by editing certain parts so as to render the empathy of the compositions in terms of the classical and the romantic periods.

The publishers infer that this series is published for both scholars and performers, but actually little thought is given to the performer for this volume contains the score only. To be able to play this music in consort six volumes would have to be purchased and even then painful pauses would have to be suffered because of awkward page turns. Let us hope that the VdGSA can persuade the publisher to print a set of parts for this beautiful edition.

G.G.

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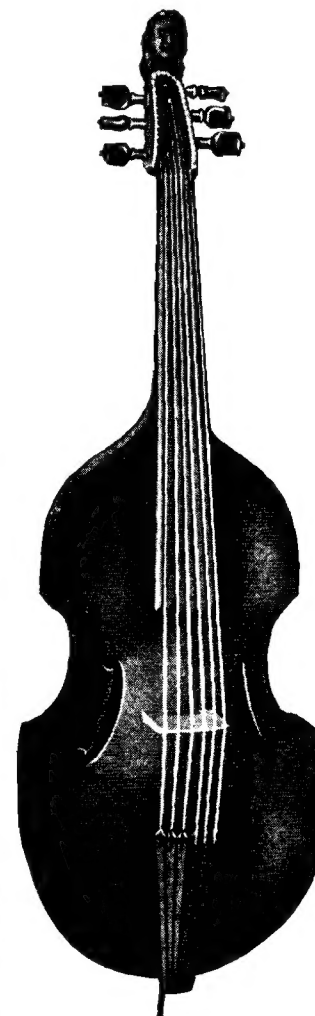
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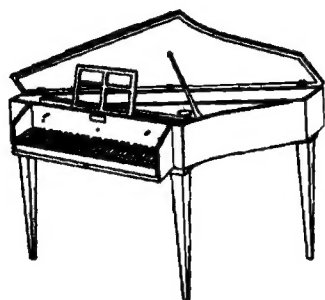
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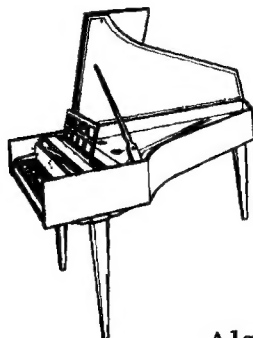
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